COLLECTOR'S EDITION SHARPER. **AUSTRALIA** GENTLEMEN'S QUARTERLY OF THE BUILDING A DIGITAL BRAIN INTERNATIONAL ICON **JEFF GOLDBLUM** ALSO STARRING FLUME **AMBER HEARD ASAP ROCKY** ANSEL ELGORT **TRAVIS FIMMEL TAIKA WAITITI JEFF HORN KJ APA** PAGES OF STYLE, FOOD, DRINK AND FITNESS TO GET THE SUMMER STARTED



















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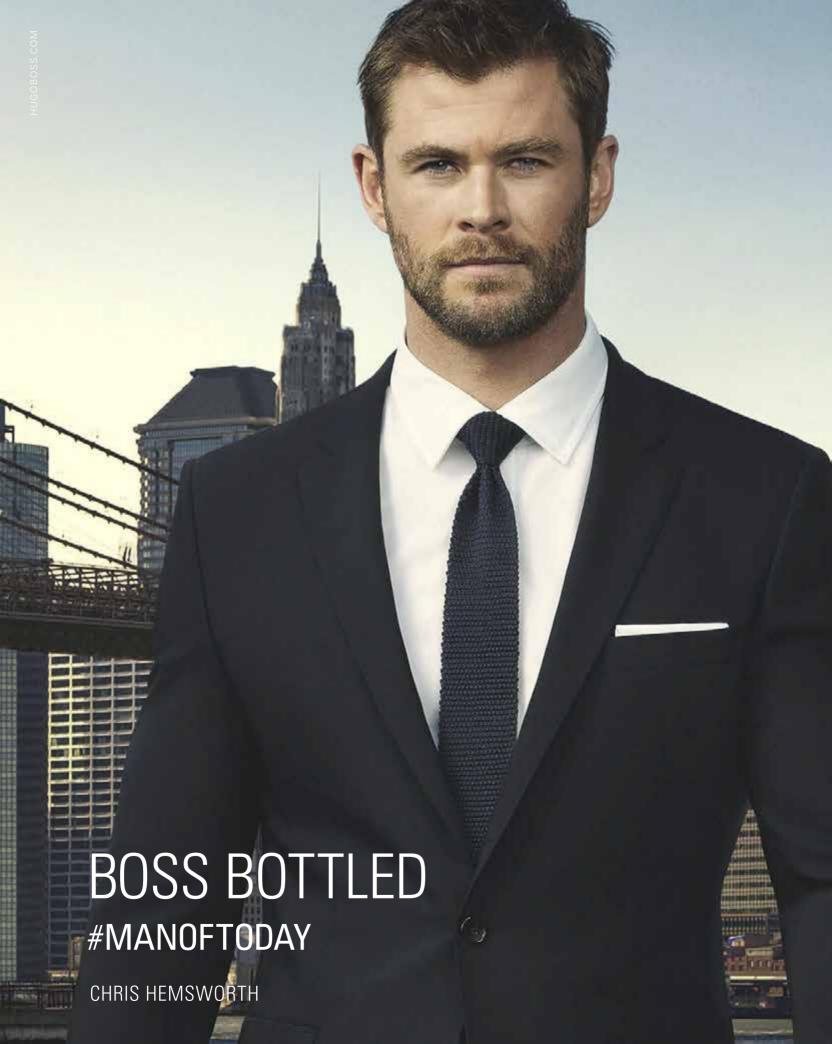
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GENTLEMEN'S QUARTERLY

MEN OF THE YEAR

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JACKET, POA, BY TOM FORD; SHIRT, APPRO



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MEN OF THE YEAR

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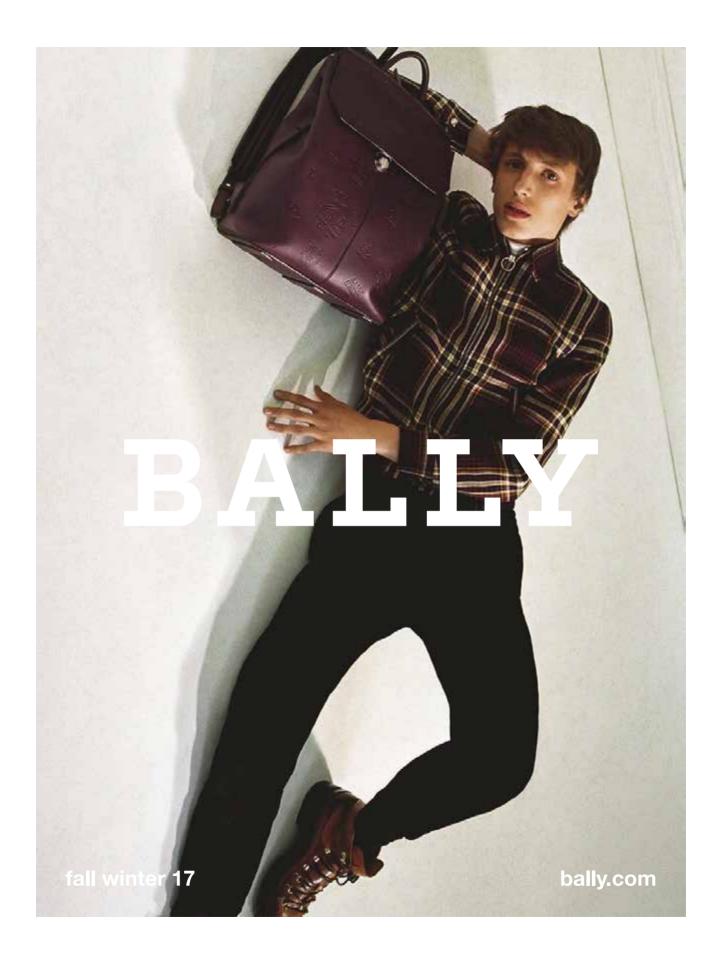
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EDITOR'S LETTER













000

Jeff wears tuxedo, \$5500, and shirt, \$580, both by Glorgio Armani; bow tie, \$325, by Tom Ford at Harrolds; glasses, approx. \$700, by Jacques Marie Mage; stainless steel 'Octo Roma' watch, \$8250, by Butgari; 'BOSS Bottled' EDT, \$99 (SOMI), by Hugo Boss; ring, Jeff's own. Photography Nino Muñoz. Styling Olivia Harding. Grooming Johnny Hernandez Gro Baxter of California.

Amber wears bra, POA, by Dolce & Gabbana; and earrings, \$27,700, by Bulgari. Photography Nino Muñoz. Styling Olivia Harding. Hair Robert Vetica at The Magnet Agency. Make-up Melanie Inglessis at Forward Artists. Manicurist Carla Kay at Cloutier Remix.

Ansel wears suit, POA, shirt, POA, and tie, POA, all by Prada. Styling John Tan. Photography Nino Muñoz.

Flume wears tuxedo, \$4800, and shirt, \$690, both by Dior Homme; bow tie, POA, by Saint Laurent; titanium 'Octo Finissimo' watch, \$19,250, by Bulgari; 'BOSS Bottled' EDT, \$99 (50ml), by Hugo Boss.
Photography Nino Muñoz.
Styling Olivia Harding.
Grooming Barbara Guillaume at Forward Artists.

A\$AP Rocky wears coat, approx. \$4740, by Lanvin; and shirt, approx. \$455, by Acne Studios Blå Konst; jewellery, Rocky's own. Photography Andrew Dosunmu.

s an editor in chief, choosing a year's best issue is a bit like picking a favourite child. 2017 has been full of such fantastic highlights, from our blockbuster Australian Issue, starring Jai Courtney, to our James Franco exclusive and last month's epic adventure with Chris Hemsworth. But, gun to my head, I'd probably have to say our Men of the Year special edition is always the issue I get most excited about. And this one is no different.

I'll never tire of saying this – even though I do it every year – but this is our biggest Men of the Year, ever. For starters, we have a new venue at Sydney's iconic Star Event Centre, and new partnerships from some of the world's greatest brands – from presenting partner, Audi, to Hugo Boss fragrance, Patrón, Bulgari, and Qantas. And then there's the other big names – the award winners who make the whole thing possible.

Every year, our Men of the Year edition celebrates the best and brightest this country has to offer. I'm pleased to say Flume (p132) can now add *GQ*'s highest honour to his crowded mantelpiece, alongside his Grammy Award and countless ARIAs; we tell the incredible story of boxer Jeff Horn (p178); there is the remarkable success of Qantas CEO Alan Joyce (p169); quirky duo Client Liaison (p158); the star of *Vikings*, Aussie actor, Travis Fimmel (p162); and Luke Davies (p161), who wrote the screenplay for acclaimed film, *Lion*; plus, many more Australian overachievers.

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GENTLEMEN'S QUARTERLY



It's hard to believe this January will mark 10 years since we lost Heath Ledger, one of the finest actors of his generation. I'm also very proud to be honouring the Heath Ledger Scholarship (p184), to recognise all the work they've done fostering the next generation of Australian acting talent.

So those are the Aussies. But this year, we've expanded beyond our shores more than ever before. Not only have our fashion and editorial teams jetted off to Los Angeles, New York, London, Milan and Paris to make this issue possible, but our Men of the Year edition also celebrates some of the most talented individuals from around the globe.

There are those closer to home, Kiwis like the man behind *Thor: Ragnarok*, the brilliant director, Taika Waititi (p146), and *Riverdale* leading man and rising star, KJ Apa (p147).

Further afield, we have Amber Heard (p188), who has not only had one of the biggest years of her career but has been a tireless champion for victims of domestic violence. Jeff Goldblum, the man, the icon (p196); the multi-talented Ansel Elgort (p176); the impossibly handsome Jon Kortajarena (p185); Virgil Abloh of label Off-White, on how he's forging a new era of streetwear cool (p154); and we discuss why A\$AP Rocky is the coolest man on earth (p170).

By the time you're reading this letter, we've handed out our 19 gongs to these incredible winners at our exclusive gala event at The Star Sydney – and the GQ team is taking a well-earned break, after travelling the corners of the earth to bring you this fantastic issue. They deserve awards of their own for wrangling, shooting and creating incredible stories for some of the biggest talent on earth.

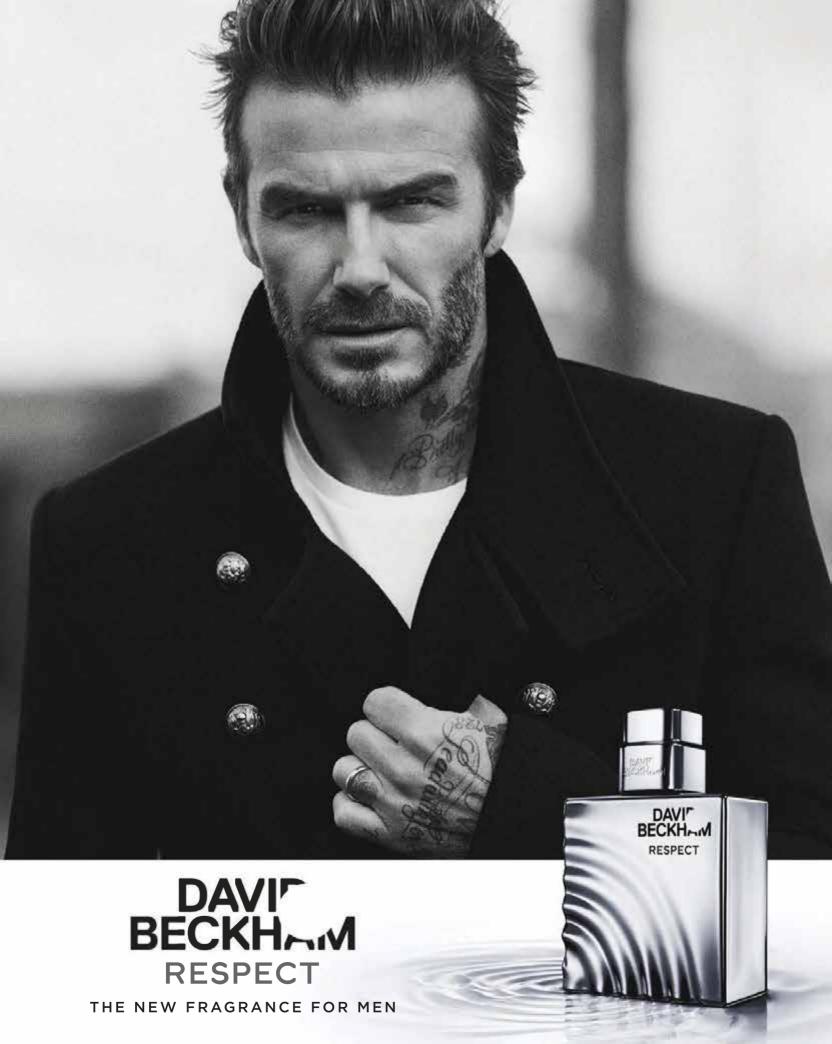
Which brings me to another big announcement of my own. I've had the pleasure of helming this incredible brand GQ on and off for 10 years and over that time we've grown with the style and sophistication of Australian men – I hope we have played no small part in that – into what is now Australia's best premium lifestyle brand for men. I thank you for all your loyalty to this brand under my stewardship, for the letters, the emails, and the likes and the emojis. I'll be going back behind the scenes from now in my other job of publishing GQ and its sister brands Vogue and Vogue Living. Stepping in or up will be Michael Christensen, who I'm thrilled to announce as Editor of GQ. Mike has been with the GQ team for five years and has recently been driving much of our incredible content as Managing Editor. Mike loves GQ and what it stands for and I know you'll love what he'll deliver. And just like you, he's smart, sharp, and seriously on the tempo of our times.

Stay with us as 2018 is going to be a huge year as we celebrate our 20th anniversary in Australia and launch or GQ Gentlemen's Initiative which will serve to help make the world a better place – and doesn't the world need that right now.

So for the final time, enjoy the issue.

NICK SMITH EDITOR IN CHIEF





GENTLEMEN'S QUARTERLY

MEN OF THE YEAR

CONTRIBUTORS



NINO MUÑOZ

HAS BEEN A BUSY
MAN. FOR THIS
ISSUE, HE SHOT
JEFF GOLDBLUM
(P196), AMBER
HEARD (P188),
FLUME (P132)
AND ANSEL
ELGORT (P176).

What was the best thing about working with each of these subjects?

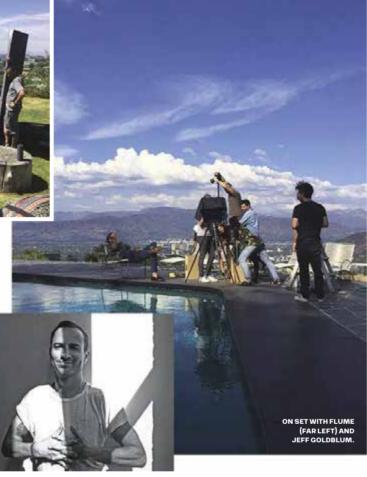
The best thing is that I got to hang out in a mid-century home with Jeff, at the Chateau Marmont with Amber, a cabin in Laurel Canyon with Flume and Ansel at Milk Studios.

What were they like to work with?

I love that Jeff was up for anything – including whatever your fashion team put him in. Amber was so free and open – I just chased her around the Chateau Marmont with a camera and a glass of red wine. Flume was a real sweetheart and Ansel was a total dance party.

Who's on your wish list, to shoot with?

Dolly Parton and
William Shatner.
Maybe next year.
Craziest experience
you've ever had
on a shoot?



SARAH HUGHES

GQ'S BRAND-NEW ART DIRECTOR HAD A BAPTISM OF FIRE WITH OUR BIGGEST ISSUE OF THE YEAR.

You joined Team GQ just in time for our Men of the Year issue. How's it been?

A whirlwind. And it probably didn't help matters that I had a trip to Fiji (see below) right before we sent to print. But it was a best friend's wedding I couldn't miss.

Fair enough. What excites you the most

Fair enough. What excites you the mos about working for GQ?

Working with really talented people and all the excellent photographers we've managed to feature in this issue.

Where do you get your design inspiration from?

Mostly international titles, Vogue Italia, Harper's UK and more recently GQTurkey. Who is your favourite Men of the Year profile and why?

Travis Fimmel, (p162), from an art director's point of view that story was so much fun to design. I love the location, the richness of colour in the photos and you can see his personality shine through in each shot. We had a hard time editing that because there were so many amazing images to work with.



I would tell you, but I signed a nondisclosure agreement! Have you got

any advice for photographers who are looking to follow in your footsteps?
Yes. Just

keep shooting. Tell us something people might not know about you?

I'm obsessed with toy dog breeds -I have three.

What did you want to be when you were younger?

Ihonestly really wanted to work in a zoo. So I guess I got what I wished for!

JOHNNY HERNANDEZ

IS RESPONSIBLE FOR GQ'S INTERNATIONAL ICON
OF THE YEAR, JEFF GOLDBLUM'S, PERFECTLY-COIFFED HAIR; P196.



How can you ensure we have hair like Jeff Goldblum's when we are at his age?

Use quality shampoos and conditioners - not the bargain grocery store brands. A good diet will also help.

Good advice. Goldlbum told us he isn't a fan of hair dye. Got any other tips for keeping your hair age appropriate? I always say that whatever the trend is for younger guys, tone it down so it isn't as extreme.

What will be the hairstyle of 2018?

A less severe, more natural, slightly messy but not contrived "sprayed-messy" style. Who are three of your top hair icons, right now? Colin Farrell, Robert Pattinson and the modelTony Ward. And, finally, can you give us one convincing argument for why every man should blow-dry his hair? Simple – it'll add volume.



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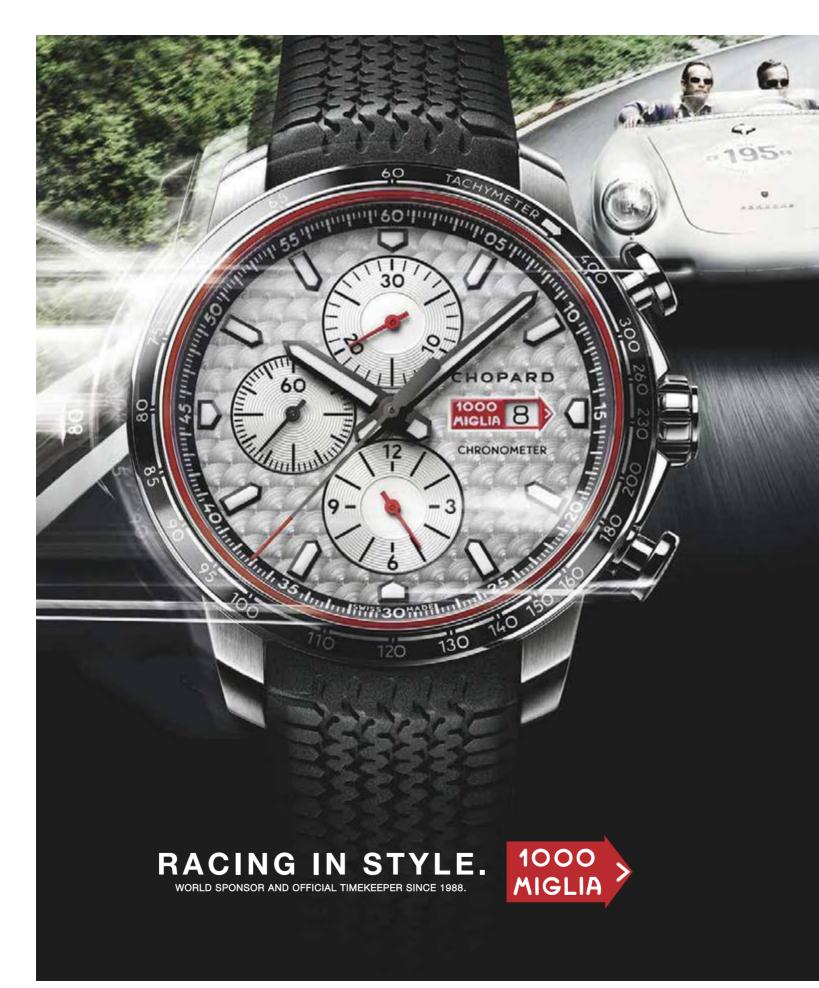


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THE BEST OF 2017

Time to get voting! We take a look back at the year that was - ranking the films that soared and those that stank, as well as the music that banged and that which bombed.











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GIFT GUIDE FOR HIM

Shop for friends or just shop for yourself - no matter. We hit our favourite stores to uncover the must-have clothing and tech pieces this Christmas.



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FEEDBACK



Chris Hemsworth is such a cool guy. It's great that he has a high profile in Hollywood because that means Australia can enjoy that success as well. When one of our stars makes it big on the global stage, it gives a boost to the local industry here. Many of our up-and-coming actors know that Hollywood is possible. Chris Hemsworth also displays that customary Aussie downto-earth charm. Let's face it, the guy is very WORTHY. BRYAN KEMP, VIA LETTER

It has a Hemsworth on the cover, what's not to like?

NATALIE SALVO,

VIA EMAIL

Our thinking exactly, Natalie.

He's a God, no doubt man... What a God!!! CAROL,

VIA INSTAGRAM

THE RESERVE OF THE RE

I loved this issue, showing Chris Hemsworth as he is, a normal every-day person, with a sense of humour but also caring about the big things like the environment. What an awesome quy!

Taliha Lody, via email 'm a new subscriber and love your stories, style and insight into the world seen through gentlemen.

I want to sincerely express my appreciation for publishing the story on David and his battle with cancer. An incredible insight to see a serious side of a comedian but also maintaining his comedic identity through his writing. Brave and inspiring and I hope to see more stories like this one. Apart from becoming a father in May next year, I also aspire to do some vlogging, so a new Nikon D3400 would be amazing! Thanks again.

DAN STEVENS, VIA EMAIL

Thanks Dan, we were proud of that one. David is back in full force now so check out his articles in this issue too - on pages 123 and 161. We hope the camera comes in handy for all future vlogging and capturing cute baby moments.



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THE AGENDA

BY JOE HILDEBRAND

n the night of June 23, 2010, I was sitting in a pub with some journo mates, marking my 34th birthday.

"Well, that's it," said one, looking down. "It's all over."

That's a bit harsh, I thought. It wasn't like I was turning 40.

Then he pulled up the phone he was staring at and showed me the message.

"It's Kevin," he said. "He's gone."

And sure enough, he was. That was the night they killed Kevin Rudd and with it the stability and sensibility that was once the hallmark of Australian politics.

Hell, even Gough got two elections before they knifed him – and at least then it wasn't by his own party.

Labor's decision to decapitate its own leader – in the dead of night, in his first term as prime minister, after a landslide victory and while he was ahead in the polls – changed Australian politics forever. Suddenly the new rules were that there were no rules.

And it's also why Canberra is now in its most embarrassingly parlous state since Federation itself.

This year, 2017, marks a decade since any Australian PM served a full term in office – and there's no sign of anything changing anytime soon.

Barring some kind of political or economic miracle, it's extremely unlikely Malcolm Turnbull will survive 2018 as PM, and he'll probably count himself lucky to make it to Christmas.

Indeed, given recent poll numbers, he may even count himself lucky to make it to the publication of this article.

The inside running is that the Liberal party is so convinced it's on track for a hiding to nothing at the next election, and so crippled by the exodus of its conservative base, that it'll bring back Tony Abbott in an effort to save the furniture.

And why are they thinking this? Because it's exactly what Labor did when it killed off Kevin, replaced him with Julia Gillard and when that didn't go according to plan, killed off Julia to replace her with Kevin.

Just as the Libs did when they rolled Abbott in the first place, they're again mimicking the actions of their lifelong political enemy.

Napoleon Bonaparte once said: "You must not fight too often with one enemy, or you will teach him all your art of war." Except that this brainless Punch and Judy show has gone on so long that the parties aren't even teaching each other the art of war – they're just teaching each other the art of defeat.



AS THE POLITICAL

COMMENTATOR AND TV HOST SEES

IT, MALCOLM TURNBULL WILL BE
LUCKY TO SEE OUT CHRISTMAS
AS PRIME MINISTER - AUSTRALIAN
POLITICS SET TO FURTHER ERODE THE
TIME NEEDED FOR A LEADER TO SWAP
EMBARRASSMENT FOR SUCCESS.

Former Labor Oppostion Leader Mark Latham once observed that politics is Hollywood for ugly people. But, in fact, it's more like sport for nerds. And as any good sports coach knows, the most important thing in any team is depth. A team is only as good as the team behind it.

Imagine, then, if Australian politics was the Australian cricket team – albeit with half the players technically from New Zealand. Then imagine if every time they lost a Test series the selectors axed the captain. Sooner or later you don't just run out of captains, you run out of players.

In the case of Labor's leadership purges, it burned through not just two current prime ministers but also potential future leaders like Lindsay Tanner, Wayne Swan and Greg Combet. A generation of political talent languished in opposition, only to be torched in government.

Likewise, the rolling of Abbott also cost the Liberals their once-best retail politician in Joe Hockey – and a host of talented moderate ministers will also, no doubt, go to the guillotine if and when Abbott returns.

The golden age of Australian politics, the Hawke-Keating and Howard-Costello eras that presided over record-breaking growth, was marked by long-serving prime ministers, long-serving treasurers and long-serving senior ministers. Now, no one gets the chance to hang up their short pants.

The great Merv Hughes recently mentioned to me that pre-season training did players' heads in because all they wanted was to get out and play actual matches. But when I asked him if that was because the training didn't matter for players with such natural talent, his eyebrows suddenly looked like yoga instructors doing the downward dog.

"Oh no," he said. "You need the practice."

And that's the thing about politics – you need the practice. And no one in any government of the past decade has had any. Rudd's first term was an omnishambles, so was Gillard's, so was Abbott's and ditto Turnbull's.

But guess what? So was Hawke's. So was Howard's. The only difference is that their colleagues didn't knife them for it and they went on to lead two of the longest and most successful governments in Australian history.

Meanwhile, we now have a bunch of politicians struggling to find their feet and an electorate set to pull the rug out from under them – if their own parties don't do it first.

It's enough to make you look twice at that New Zealand citizenship.



M PERFORMANCE

*Offer based on drive away price for the new BMW M140i, with standard specification, ordered and delivered by 31 December 2017. Cannot be combined with any other offer. Excludes Fleet, Government and Rental buyers. Available at participating dealers only.





the new fragrance for men

paco rabanne





THE GQ BRIEF

ucy Fry doesn't know this,
but we woke up three minutes
before our interview. The
Aussie actress has been kind
enough to meet at our hotel
in West Hollywood and we're
still not going to be on time. Disaster.

"I'm just in the cafe," she texts, adding a smiley face to show she's not furious. And she's really not. When we burst in, she's sipping a coffee and has apparently managed to befriend a complete stranger. The 25-year-old might be based in the US, but she's lost none of her Aussie chill.

"I just got back from Mexico – I went surfing for the weekend," says Fry, who was born in Brisbane but has been coming to LA for auditions since she was 21. "I feel like it's important to get out of LA. It probably took two hours to get back across the border because they were searching everybody's cars and pulling people over, but I love Mexico so much!"

It's not the only place Fry has had the chance to explore. She recently returned from shooting another project in Albuquerque, New Mexico. "It was a whole part of America I'd never seen before," she says. "The people were all so lovely, but some of the places we went to..." she trails off, trying to think of the right words.

"We were shooting in these ghost towns and it kind of showed me this underbelly of America that was pretty depressing. There were a lot of people on meth." She bursts into laughter. "Yeah, so that one's called *Highway*!"

It's due out next year. But what we're actually here to discuss is *Bright*, the Netflix-produced blockbuster directed by *Suicide Squad*'s David Ayer and starring Will Smith and Joel Edgerton. Set in a world where mystical creatures live alongside humans, Fry plays an elf named Tikka. And it's a role she was born for.

"I've always wanted to be an elf, since I first read *Lord of the Rings*. When I was really young, I actually hoped to become an elf and it's basically the reason I became an actor," she says, realising how ridiculous she sounds. "So when I read the script for the first time, I thought: 'Oh my god. This is my elf!"

Still, it wasn't a slam-dunk. Not only did Ayer require the cast to all earn at least a yellow belt in karate, but the audition process was fairly intense.

"David wants his actors to be able to do anything at any time," says Fry. "And he wanted me to give Will an exorcism, so I just "I always wanted to be an elf... it's basically the reason I became an actor."



FROM TOP

FRY AS TIKKA IN

BRIGHT; CO-STARS

JOEL EDGERTON

AND WILL SMITH

AS NICK JAKOBY

AND DARYL WARD.

went for it. I remember driving home and thinking that was either really good – or really bad."

It must have been good because soon after, Fry found herself being fitted for prosthetic teeth, ears and contact lenses to play Tikka. "We were doing night shoots," she says. "So you'd sleep during the day and then from 6pm to 6am, you'd be in this alternate world in downtown LA. But I loved it. I'm a bit of a night owl anyway."

Fry is no stranger to big-name actors, having shared the screen with James Franco in TV series 11.22.63, Eddie Murphy in Mr Church and Kevin Bacon in horror flick The Darkness. But she says working with Smith and Edgerton was particularly rewarding.

"It was such a gift because they're both mind-blowing actors," she says. "Will is amazing – he comes onto set and he's like this fountain of energy. He'll say 'hi' to everybody and just makes it so fun.

"Joel was in complete prosthetics every day and he was amazing to be able to work this character, with his expressions coming through. I'm still completely confounded by how good he is. One day, he came on set without his prosthetics and none of the crew recognised him. Will was like, 'Everybody, meet Joel Edgerton!'"

With a reported budget of over \$110m, Bright is one of Netflix's biggest and certainly the most ambitious project to date. "They really gave David creative control – and we had time to make everything the best it could be," she says. "That's rare because a lot of the time, there's more pressure to just get it done."

Starting her career on Aussie TV, with a series of obligatory surfer-girl type roles, Fry was at first concerned she might end up typecast when she made the trip to the US.

"I was worried about that when I first came here, but it's never been a problem," she laughs. "Now it's like, wait a minute – am I ever just going to play the pretty girl? Are they trying to tell me something?"

Bright premieres December 22 on Netflix



THE GQ BRIEF

FIVE THINGS TO TAKE YOUR MIND OFF XMAS SHOPPING.

The hit list

THE SUIT

Don't be the novelty tie guy. If you really want to get noticed in the office, nothing beats wearing a suit that fits you like a glove. Harrolds is known for bringing the world's biggest brands to Australia - from Saint Laurent to Lanvin and Tom Ford - and nowit's relaunching in-house line, Harrolds Private Label. Using the finest materials, the made-to-measure suiting range is crafted in Italy to your exact specifications, so you'll stand out - for the right reasons. HARROLDS PRIVATE LABEL, STARTING FROM \$1295; HARROLDS.COM.AU

THE TV SHOW

Everyone pretends they don't like the Royals, but let's be honest, we secretly do. Whatever your views on the monarchy, it's the performances in *The Crown* that make it essential TV. With Claire Foy and Matt Smith again starring as Queen Elizabeth II and Prince Philip, the second season picks up shortly after the first instalment left off in the mid-50s and charts a number of scandals that rock British politics. THE CROWN SEASON TWO AIRS DECEMBER 8 ON NETFLIX

THE PECTIVAL

Earlier this year, a truck pulled up outside Pauline Hanson's offices.

"We've got a transgender rhapsodist, the Muslim Janis Joplin, and maybe some burqa-wearing heavy metal guitarists," read an attached billboard. The cheeky stunt was to announce epic arts and music festival, Mofo, at Hobart's Mona. This is the last time the event will be held in Hobart, before moving to Launceston in 2019, so it's worth making the effort. No word yet on whether Pauline will be there.

MONA FOMA RUNS FROM JANUARY 12-22; MOFO.NET.AU



THE MOVIE

After a few misses - Green Lantern, Batman v Superman, Suicide Squad-DC Comics hit its stride, with June's hugely successful Wonder Woman. Now, they're looking to follow it up with superhero ensemble, Justice League. Starring Gal Gadot, Henry Cavill and Ben Affleck, it sees Jason Momoa as Aquaman, ahead of next year's stand-alone film. Whether or not you're a fan, what is in no doubt is that it's going to be huge. JUSTICE LEAGUE IS IN CINEMAS NOW



you need a coffee fix, it's time to get your own gear. Luckily, Tom Dixon has just

cafetière, stovetop coffee maker or pour-over 'V60', each set comes with

espresso cups and is an ideal gift for fans of great design. Or yourself.

'BREW CAFETIERE' GIFT SET (PICTURED), \$645, 'BREW STOVE TOP' GIFT SET,
\$430, AND 'BREW V60' GIFT SET, \$195, ALL BY TOM DIXON; DEDECE.COM

released a chic black version of his 'Brew' coffee collection. Available with either a

MONT BLANC LEGEND SPIRIT



THE NEW FRAGRANCE FOR MEN



TOKIMONSTA

Over the past three years or so, LA's electronic-producer scene has been rivalling that of London. Exhibit A: Classically trained pianist-cum-producer Jennifer Lee, better known by stage name, TOKIMONSTA. The 30-year-old has collaborated with Kool Keith, Kelly Rowland and Anderson Paak (also playing Laneway) and was the first female to be signed to Flying Lotus' Brainfeeder label. Having dropped her fifth album in October, expect plenty of hype surrounding this R&B-meetsglitch producer's set at Laneway. ST JEROME'S LANEWAY FESTIVAL, JAN 29-FEB 11; LANE WAYFESTIVAL.COM



MARLON WILLIAMS

Country-soul Kiwi Marlon Williams has gone from strength to strength in the last two years, taking out a swag of awards in his homeland, being invited to support Bruce Springsteen on tour, starring in a documentary and forging a reputation as one of the freshest voices in next-gen alt-country right now. Impressive stuff. With a new album in the works for 2018, Williams has promised to deliver fresh material - and you have the chance to hear it first when he plays NSW south coast boutique festival, Fairgrounds. FAIRGROUNDS DEC 8-9, BERRY NSW; FAIRGROUNDS.COM.AU



KELELA

With two critically-acclaimed projects in her wake and a freshly dropped debut album, Take Me Apart, Kelela's sultry R&B tunes occupy the space between Aaliyah, FKA Twigs, Solange and Sampha. Bending and blurring genre lines, it's this LA-based vocalist's primitivesounding beats and warm vocals that have critics swooning and collaborators queuing up. She'll be performing material from this long-awaited debut album when she supports indie heroes The XX on their new Aussie tour.

MELB, JAN 13, BRIS, JAN 17, AND SYD, JAN 20; FRONTIER TOURING.COM/THEXX



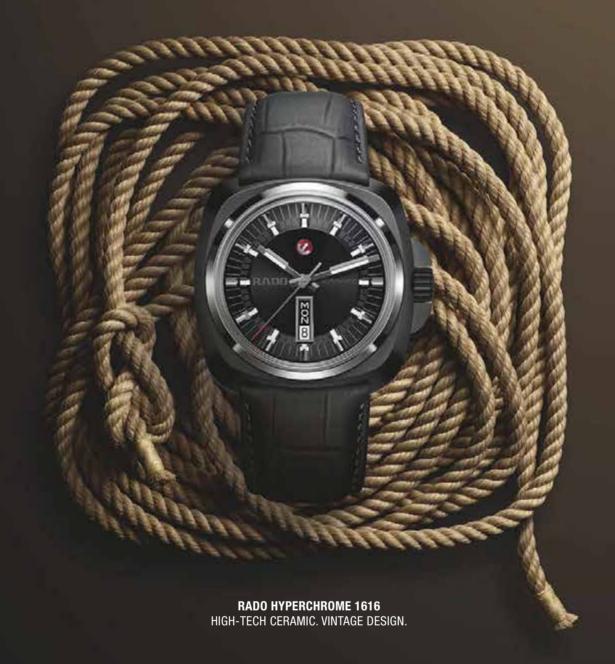
BAD/DREEMS

It's no secret we're big fans of these Adelaide rockers - and bonus points for those who read our profile on the pub-rockleaning four-piece earlier this year. But if you still haven't caught their energetic and unpredictable live show, then buy, beg or barter a ticket to Falls Festival or Festival of the Sun this summer. Intelligently circling themes of violence. racism, gender identity and politics with classic grunt, if you think Aussie rock has gone soft, think again. FALLS FESTIVAL, DEC 28-JAN 7; FALLSFESTIVAL.COM; ANDFESTIVAL OF THE SUN, DEC 7-9; FOTSUN.COM



GENERAL ELEKTRIKS

As part of San Francisco's Quannum Projects - which also includes Blackalicious, Lyrics Born and DJ Shadow - Frenchborn Hervé Salters AKA General Elektriks knows what it means to entertain. This gun keyboard player, who has also collaborated with Pigeon John, Femi Kuti and Mayer Hawthorne, will be bringing his mishmash of cross-continental sounds to French festival So Frenchy So Chic in January. Bring a picnic rug and make a day of it - though be sure to leave le vin at home, as the event is fully licensed. SO FRENCHY SO CHIC IN THE PARK, JANUARY 12-20; SOFRENCHYSOCHIC.COM.AU



RADO S W I T Z E R L A N D

TIME IS THE ESSENCE WE ARE MADE OF

INTERIORS

Local talent

KITTING OUT YOUR PAD DOESN'T HAVE TO MEAN ITALIAN OR SCANDI BRANDS - OR GETTING LOST IN IKEA. WE LOOK AT SIX OF THE FINEST **FURNITURE DESIGNERS** FROM AROUND AUSTRALIA.



Nathan Day, Perth

A throwback to an era before automated machinery was par for the course, Day is a master craftsman who focuses on creating elegant bespoke woodwork designs. SIGNATURE PIECE: 'VISTA ST' DINING TABLE, \$7000; NATHANDAYDESIGN.COM.AU



Ross Didier, Melbourne

Didier has been creating furniture since 2000, with his pieces featured in and around some of the world's most iconic spaces - from the Sydney Opera House, to Melbourne's Vue de Monde and even New York's Times Square. SIGNATURE PIECE: 'CAPPALA' HIGH WING BACK CHAIR, \$3550; DIDIER.COM.AU



Adam Goodrum, Sydney

One of the country's best known and most respected furniture designers, Goodrum has created lines for Australian brands Cult and Tait, and has also worked with international clients including Veuve Clicquot and Alessi. SIGNATURE PIECE: 'TRACE' ARMCHAIR, \$4970; ADAMGOODRUM.COM



Rhys Cooper, Adelaide

Designing furniture, objects and lighting, Cooper launched his own studio in 2016 and has made a name for himself with his use of high-quality materials and innovative touchs of timber

SIGNATURE PIECE: 'CARVE' DINING CHAIR, \$850; RHYS COOPER.COM.AU





Simon Ancher, Tasmania

After spending 10 years as director of furniture design at the University of Tasmania, he focused on his own business in mid-2016, and has a preference for clean lines and thoughtful detailing. SIGNATURE PIECE: 'CLIPPED WING' SIDEBOARD, \$7000; SIMONANCHERSTUDIO.COM.AU



ROBERT DE NIRO and BENJAMIN MILLEPIED, NY, 9am

DISCOVER THE CONVERSATION AT ZEGNA.COM #ZEGNACONVERSATIONS



The pro-gamer

The Xbox One X lands just in time for the holiday season and packs quite a punch. In the technical department it's ahead of the curve – powered by an 8-core 6 teraflop GPU, it monsters 4K gaming with HDR, smashes load times and is Dolby Atmosand DTS:X-enabled for spatial audio. It's compatible with all the current Xbox One accessories and your Xbox Live account. And, well, just look at it!

THE GAME TO GET:
FORZA MOTORSPORT 7
XBOX ONE X, \$649, BY
MICROSOFT;XBOX.COM/EN-AU



The casual player

Yes, the PlayStation 4 Pro is a beast, but what if you don't need all that power? If you're just after some weekend FIFA 18 with the crew, but still want to take your gaming a little seriously, the PlayStation 4 will do the trick. Not the best-selling console between 2014-2016 for no reason, it's sleek, comes in a range of colours, has a catalogue of sensational exclusive titles, and boasts a great network gaming experience for when you want to take on the world.

THE GAME TO GET:

UNCHARTED: THE LOST LEGACY
PLAYSTATION 4, FROM \$440,
BY SONY: PLAYSTATION.COM/EN-AU





The button masher

Nintendo has a place in most of our hearts. Its classics like Mario, The Legend of Zelda, and Metroid, shaped many a childhood. With the Wii a decade ago, it came back to the fore - only to lose it all with its uninspired follow up, Wii U. But like Sly Stallone it just keeps coming back. The Switch is an inspired piece of kit with a versatility unseen in any other gaming console - it can be played on your TV or detached for mobile. The controllers can fit in your pocket or be combined into a single larger controller, and has enough games to keep everyone happy.

THE GAME TO GET:

MARIO KART 8 DELUXE

NINTENDO SWITCH, FROM \$469;

NINTENDO.COM.AU





GOING RETRO

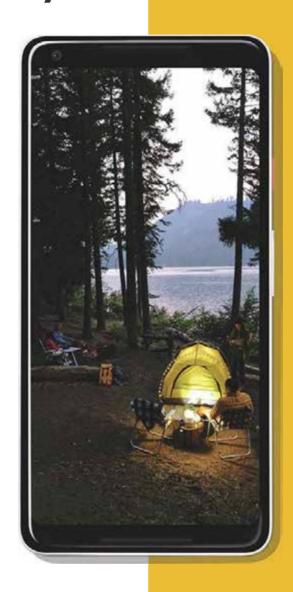
Got a hankering for some classic gaming from the days of parachute pants and tie-dye T-shirts? You're in luck. Whether you go for the SEGA Mega Drive Flashback Classic HD (\$150), the Atari Flashback 8 Gold HD (\$150) or the Nintendo Classic Mini: Super Nintendo **Entertainment System** (\$129 - if you can find it), they're all simple to use and come pre-loaded with great retro games.

Turn to GQInc, p123, to read why you should be investing in gaming.



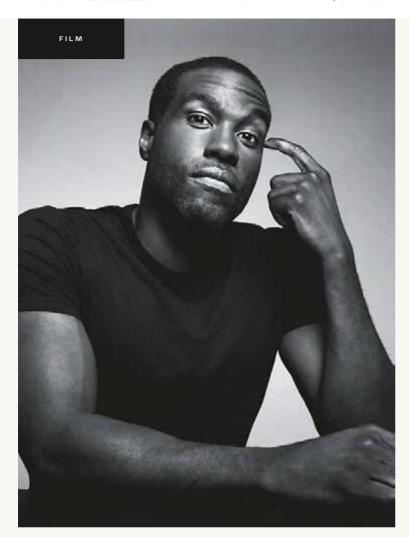
Why carry a battery for your battery?





Pixel 2 with long-lasting battery.





PORTRAIT OF THE (TRAPEZE) ARTIST

HE'S WORKED WITH SOME OF HOLLYWOOD'S BIGGEST NAMES, BUT YAHYA ABDUL-MATEEN II'S OVERNIGHT SUCCESS HAS BEEN A DECADE IN THE MAKING.

t's the way all good stories are supposed to go. After studying architecture, Yahya Abdul-Mateen II was working as a city planner when he was laid off. But acting had long been in the back of his mind, and what some would see as a setback, the 30-year-old saw as an opportunity. "I didn't want to have any regrets," he says. "I thought I'd give it three years and see if I could make something of it."

He did – graduating from the prestigious Yale School of Drama and landing a role in Baz Luhrmann's TV series The Get Down. Earlier this year, he appeared in Baywatch and is currently in Australia filming his role as Black Manta in Aquaman. Next up, Abdul-Mateen is about to hit screens as trapeze artist WD Wheeler in big-screen musical, The Greatest Showman, with Hugh Jackman and Zac Efron. Safe to say things haven't turned out too badly.

GQ: You're working with Zac Efron again. Are you good mates now?

Yahya Abdul-Mateen II: Yeah, I'm teaming up with my guy, Zac. It always helps to put you at ease seeing some familiar faces. He actually FaceTimed me with director, Michael Gracey, to let me know that I got the job. That was pretty exciting.

GQ: Your career's really taken off. Does it feel like it's all happened pretty quickly?

YA: I dunno, man – it's easy to assume it's been quick, but I probably have about 10 years of figuring this out and about seven years of actually working towards it. I've been really blessed to have some success, but it has been on my mind for a long time.

GQ: People might recognise you from *The Get Down*. What was it like to work on?

YA: It's interesting because with The Greatest Showman, I felt like I went from one circus to another. With Baz, everything is about the colours and the lights and the theatrics. But the scale that we were working on also made it really comfortable for me to step onto the big screen, with The Greatest Showman and Aquaman. I felt like I had the hang of it.

GQ: Speaking of Aquaman, how's it all going?

YA: It's going great. The scale is epic and this movie is going to be so good! I can't say too much, but in the hands of [director] James Wan and with Jason Momoa at the helm, I think people are going to be really happy with it.

GQ: You play villain Black Manta. Have you had to bulk up?

YA: Yeah. It's been about five days a week in the gym and doing fight training, too. I have a love-hate relationship with working out. I do not enjoy the experience when I'm doing it, but I never regret it. I think I'm in the best shape of my life.

GQ: Enjoying your time filming on the Gold Coast?

YA: It's just so low stress. I love it and have been telling everyone that if they ever get the chance they should come visit. I kind of assumed all of Australia was like

"I don't miss the political messiness going on over there."

the Gold Coast - so I was telling people Australians just work out and go to the beach. Like, Australia has it figured out! But then I went to Sydney and it was nothing like the Gold Coast - but I still loved it.

GQ: There's a lot going on in the States at the moment. Nice to get away?

YA: It is. I enjoy the chance to take a physical break - and a mental break. It's really given me the opportunity to have some perspective. But you can't let it stay that way for too long because you risk becoming inactive about the things you care about. But I don't miss the political messiness of what's going on over there.

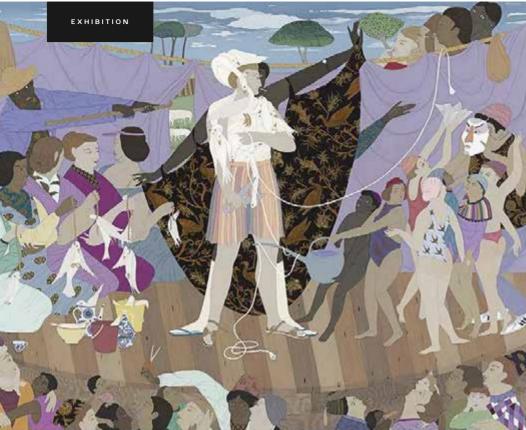
GQ: You've done architecture and acting. Is politics next? YA: I don't think I'd be directly involved in politics. But when I was doing city planning, I was involved in policy making so I am very much interested in quality housing for people of low income. I think everyone has the right to a comfortable life

 - that's something that I really care about.
 GQ: Now you've got a bit of a profile, do you feel the

responsibility to get involved?
YA: I don't necessarily feel a
responsibility, but I have a desire
to – it's not burdensome for me.
I'm very excited to see how I can
use the platform I've been lucky
enough to acquire, to move
forward causes that I care about
– and learn what other causes
there are out there that might
not even be on my radar.
THE GREATEST SHOWMANIS
IN CINEMAS ON DECEMBER 26

"Preparation is everything" Mitchell Starc Australian Cricketer wears VAN HEUSEN Euro - Tailored fit THE MENTORS VAN HEUSEN Life & style advice from those who live it vanheusen.com.au/thementors

THE GOBRIEF



CLOCKWISE
FROM LEFT:
'MAYBE THE PEOPLE',
2015, BY KUSHANA
BUSH; 'HIGH TIDE
MARK', 2016, BY BEN
QUILTY; 'TREE....#7',
2014, BY MYOUNG
HO LEE; 'NTOZAKHE II,
PARKTOWN', 2016,
ZANELE MUHOLI.



Culture fix

IN THIS NEW SHOW, ARTISTS
FROM AROUND THE WORLD WILL
SHOWCASE THE BEST IN ART,
DESIGN AND, UM, SMELL.

rom December, Melbourne will be home to one of the largest and most ambitious exhibitions Australia has ever seen. Spanning sculpture, installations, architecture, moving images and interactive works, the inaugural NGV Triennial will see more than 60 artists and designers from over 30 countries take over all four levels of the gallery.

The exhibition will also feature 20 new works, specially commissioned by the NGV. Some of the highlights include: pieces by South African video artist Candice Breitz, whose work sees Hollywood actors Julianne Moore and Alec Baldwin voice the stories of six refugees; Norwegian Sissel Tolaas, a renowned 'smell designer', who will create a bespoke 'Melbourne' scent; and Chinese haute couturier Guo Pei – famous for that enormous yellow dress Rihanna wore to the Met Gala a couple of years back – will display a collection of Marie Antoinette-inspired gowns.



Supported by the Victorian Government, the international event will bring together some of the most talented creatives from countries including Ireland, Canada, Japan, China, Iran and many more. It's also completely free – and given you'll have to wait three years for the next one, there's no excuse to miss it.

NGV TRIENNIAL RUNS FROM DECEMBER 15 2017-APRIL 15 2018; NGV.VIC.GOV.AU







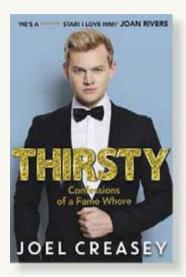
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What to read now

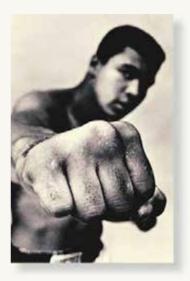
WE SURVEY FOUR OF THE LATEST NON-FICTION NEWCOMERS, FROM PAGE TURNERS TO SERIOUS SUMMER READS.

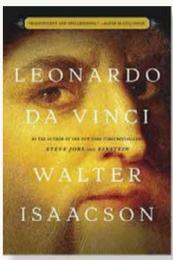
LIGHT











THIRSTY by Joel Creasey

We know what you're thinking.
Who wants to read an
autobiography of someone who
hasn't even celebrated their 30th
birthday? Well, the answer is that
it depends who it is. If it's Joel
Creasey, protégé of Joan Rivers
and G0's 2016 Comedian of the Year,
then everyone should. Although
he's only 27, the self-titled
'acid-tongued Prince' has been
performing on stage for more than
a decade – with all the various highs
and lows chronicled in this hilarious
account of his life, so far.

\$32.99; SIMONAND SCHUSTER.COM.AU

WEDNESDAYS WITH BOB by Bob Hawke and Derek Rielly

Bob Hawke was not just Australia's longest-serving Labor prime minister, but was also by far our most popular. His approval rating reached a staggering 75 per cent – a feat that might have something to do with the fact he once held a world record for beer drinking. Based on weekly chats between Hawke and Sydney-based journo, Rielly, this is a revealing insight into the cigar-toting figure we all know and [still] love.

\$29.99; PANMACMILLAN.COM.AU

ALI: A LIFE by Jonathan Eig

He was the greatest boxer of all time - possibly the greatest athlete - but he was also a lot more than that. Muhammad Ali was one of the most complex, influential figures of the 20th century. A fighter who was a pacifist, a devout Muslim who was an unfaithful husband, and a gifted sportsman whose later years were marked by a painful physical decline. Drawing on more than 500 interviews, this is a definitive account of his life, career and impact - not just on sport, but on history.

\$49.99; SIMONAND SCHUSTER.COM.AU

DA VINCI

by Walter Isaacson

Responsible for the world's most famous painting, the 'Mona Lisa', Leonardo da Vinci's talents spanned art, science and more. He designed flying machines, explored complex mathematics, and studied fossils, botany and geology. Sourced from thousands of pages of da Vinci's own notebooks, this is the latest biography from a man who knows a thing or two about geniuses – having written previous tomes on Steve Jobs and Albert Einstein.

\$49.99; SIMONAND SCHUSTER.COM.AU



SARAH & SEBASTIAN

Men's jewellery can be a tricky business. And since you don't want to turn up to your next Tinder date looking like Mr T, subtlety is key to getting it right. Local outfit Sarah & Sebastian was launched in 2011 and has quickly made a name for itself, with a range of minimalist, contemporary designs that fit the bill nicely. The brand is also set to mark its five-year anniversary with a new Sydney store. Housed in Paddington, the new boutique will offer men's and women's collections, including handmade rings, necklaces and cufflinks. CUFFLINKS, \$380; SARAHANDSEBASTIAN.COM



A NEW CHAPTER FOR **MELBOURNE** LIVING

Meticulously crafted residences

For Melbourne Square, Sue Carr has crafted a collection of impressive and beautifully considered apartments and penthouses. With pleated forms, sculptural marble and a rich textural quality throughout, each residence boasts a bold sense of artistry, where every detail works in concert to create a home of contemporary luxury and ageless style.

Developed by OSK Property and designed by COX Architecture, with interiors by Carr Design Group, Melbourne Square will redefine how we live within the city.

1 Bedroom Residence - \$409,800* 3 Bedroom Residence - \$922,700* 2 Bedroom Residence - \$577,400* Penthouse Residence - \$1,855,800*

*The above prices refer to specific apartments and vary depending on size.









DRESS LIKE AN ITALIAN

LUIGI LARDINI, CREATIVE DIRECTOR
OF HIS NAMESAKE LABEL KNOWS
HIS WAY AROUND A GREAT SUIT.
MAKE SURE YOU DO, TOO.

nnovation, creativity and elegance," says Luigi
Lardini of what sets a Lardini suit apart. Founded
in the 1978, these days the brand offers everything
from outerwear to sweatshirts. But the label's still
best known for its signature suiting – shorter
on the trousers, slim at the waist, and made
from the finest fabrics.

"We never use synthetics – all of our made-to-measure suits are, at the very least, wool," he explains, adding that the range has expanded to everything from the finest blends of wool, silk, cashmere and linen, to stretch fabrics.

But the key to Lardini's made-to-measure service is that you get to choose what works best for you – from fit to fabrication. Available from Harrolds, specialists will take your custom measurements, which are then sent to Lardini headquarters for production. Then, six to eight weeks later, your suit will be sent back for final fittings. Not sure where to start? We asked Lardini for the key things to keep in mind when getting fitted.

LARDINI MADE TO-MEASURE SERVICE IS AVAILABLE NOW FROM HARROLDS; HARROLDS.COM.AU



personal taste." SHOULDERS

of the arms or beginning of the hands – and then

the jacket should be

0.5cm to 1.2cm shorter,

depending on your

"it's very important to have a shoulder that's not too big. It is one of the first things that people notice about a man's suit, so the shoulders of your jacket should feel like they're hugging your own."

WAIST

"We recommend having a slimmer waist point, but don't forget to feel the fit of the jacket when it's buttoned. You should be able to fit a closed fist between where your suit jacket button is located and shirt."

TROUSERS

"Honestly, nowadays there are no rules, but the trouser length should follow the brand style. At Lardini we love short trousers with a turn up, no break on the shoes, and with one or two pleats in the waist – a slightly oversized pant."



A NEW CHAPTER FOR **MELBOURNE** LIVING

Rising above an expansive 3700 sgm park setting and a wide range of retail, dining and a supermarket, Melbourne Square delivers an array of premium apartments and penthouses, alongside an exceptional level of private amenity and lush rooftop gardens.

Developed by OSK Property and designed by COX Architecture, with interiors by Carr Design Group, Melbourne Square will redefine how we live within the city.

1 Bedroom Residence - \$409,800* 2 Bedroom Residence - \$577,400*

3 Bedroom Residence - \$922,700*

Penthouse Residence - \$1,855,800*

*The above prices refer to specific apartments and vary depending on size.



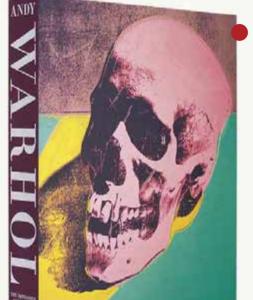




ART

Collector's editions

COLLECTING ARTWORKS CAN BE A PRICEY BUSINESS. BUT UNTIL YOU CAN AFFORD TO FILL YOUR WALLS WITH ORIGINALS, THESE NEW ARTY TOMES ARE THE NEXT BEST THING.



ANDY WARHOL

Books on Andy Warhol have been churned with such pace over the years, you can't help but feel it'd make the Factory founder proud. But this mammoth edition must surely be one of the most definitive. Curated by former Andy Warhol Museum director Eric Shiner, this charts Warhol's evolution from small-time illustrator, to one of the most successful – and polarising – figures in art history. With 168 pages, six gatefolds and a limited–edition handcrafted case, it's a true collector's item. ANDY WARHOL: THE IMPOSSIBLE COLLECTION, APPROX. \$1089. BY ASSOULINE: ASSOULINE.COM

THE MAN WHO
FELL TO E

MICHAEL ZAVROS

Best known for his hyper-realistic paintings, Australian artist Michael Zavros has also worked across photography, sculpture, film and performance. This impressive overview of his career covers the full gamut of Zavros' artistic interests - from still-life arrangements, to self-portraits, interior design, men's fashion, Greek mythology, and more. It also includes interviews with the Archibald Prize finalist (and GQ Artist of the Year winner), as well as essays from fellow art world luminaries. MICHAEL ZAVROS, \$85, BY

MICHAEL ZAVROS, \$85, BY
MANUSCRIPT PUBLISHING;
MANUSCRIPT DAILY COM





DAVID BOWIE

He's one of the most influential musicians of the 20th century So it's easy to forget David Bowie was also an acclaimed actor This book celebrates one of his finest on-screen roles - no, not the Goblin King from Labyrinth, but as Newton, an alien visiting our planet in 1976 sci-fi classic, The Man Who Fell to Earth. This collection of stills and behind-the-scenes images from the set, is a fascinating look at a piece of cinematic history, and the legend who starred in it. DAVID BOWIE IN THE MAN WHO FELL TO EARTH, \$35, BY TASCHEN; NEWHOLLANDPUBLISHERS.COM





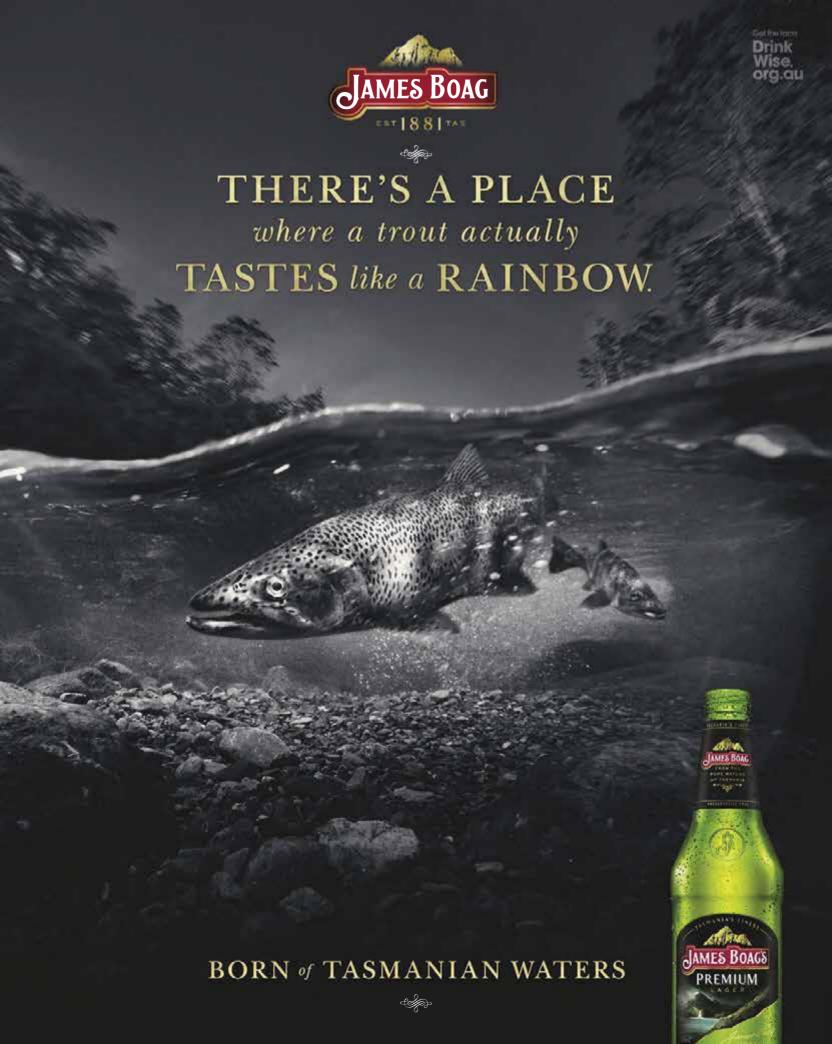
DAVID LACHAPELLE

After launching his career at Andy Warhol's Interview magazine, David LaChapelle spent decades working as one of the world's most renowned and recognisable photographers. Then, just over a decade ago, he hung up the camera and moved to a nudist colony - as you do. Now, he's back, with this collection of classic pieces and over 180 previously unpublished works, including portraits of Courtney Love, Pamela Anderson, Elizabeth Taylor, Lana Del Rey and many more.

GOOD NEWS, \$110, BY TASCHEN; AU.

NEWHOLLANDPUBLISHERS.COM





THE COLLMNIST

DAN ROOKWOOD

NO PARKING

et me set
the scene.
It's Sunday
afternoon.
We're
driving
back to Manhattan
from a family day trip,
apple picking at a farm
in upstate New York,
the leaves at their most

spectacularly autumnal. It's been pictureperfect. My father, a reverend in his late seventies, and his wife, my stepmother, are snoozing in the car, as is my wife and our 17-month-old twin daughters. I'd hired a people carrier for the weekend – a Cadillac Escalade, all-blacked out, all-tricked out, alloy wheels. Pretty fly for a white guy.

We're 20 minutes from home, weaving through a sketchy part of Queens, when I find myself stuck behind a vehicle waiting to turn. So I indicate to move into the other lane. I don't see a car flying up the inside and we very nearly collide. He was going too fast and clearly didn't want to let me out – bit of a dick move – but fair play, I shouldn't have pulled into his path. My bad.

Though there was a screech of brakes, we didn't crash; there was no impact. But everyone in the car has woken with a sudden jolt and I can see in my rearview mirror that the other driver is offering a robust and animated critique of my driving. I raise my hand in apology and keep my eye on him as we drive on. At the next lights he pulls up alongside me. I open my driver's side window part-way and again offer the calming palms of placation, international sign language for 'OK, OK, no harm done'. He eyeballs me and then, as the lights turn green, swerves aggressively into my lane to block me in. We nearly crash again. He jumps out. Uh oh.

WHEN CHANCE ENCOUNTERS GO SOUTH.

Unfortunately, when you live in America, the first questions that go through your mind in such a situation are: 'has he got a gun?' And 'are we about to die?' I'm not keen on sticking around to find out. I close the window and begin to back up to manoeuvre around him but the car behind is blocking me in. He's now standing at my wing mirror so that if I move any further I will run him over.

He bangs on my window, bellowing obscenities, and puts his foot underneath my wheel. I consider driving over it, then think of the lawsuit. Traffic builds up behind us, horns honking. The girls whimper. I look at my dad and I see a terrified old man. This is on me.

The guy doesn't appear to be carrying a weapon so I open the window a crack. The gist of it is – he says I crashed into him and he wants money to pay for the damage. What the... Oh, I get it, a shakedown, literally a daylight robbery. I don't know whether it's nerves or bravado, but I laugh at him. This does not help.

My wife calls 911 and puts the dispatcher on speaker phone. Does he have a weapon? Is anybody burt? Where are you? Can you describe him? What's his licence plate? OK, the police are on their way.

As we wait, locked in the car, my mood changes from panic to

anger. Anger that I'm being made to feel impotent when as a man, as a father, as a son, I should be able to protect my family. Against everybody's wishes, I get out to reason with him. I inspect our cars. Not a scratch on mine but sure enough, his clapped out sedan is all dinged up. He's attempting to get me to pay for pre-existing damage, the chancer. And from the scratches on his wing, it's obvious he collided with a white car. Mine is black. How much does he want? He thinks. "\$300." Fuck off. But if I'd had any cash on me, I probably would've given it him.

I have two babies crying in the car, I tell him, elderly parents scared half to death. My dad, a retired vicar, had a heart attack last year. None of this moves him. The police are on their way, I say. He gives zero shits.

When the NYPD finally show up, he sticks with his story, as ludicrous as it is. It takes the officers no time at all to figure out what is going on and they threaten to arrest him unless he gets in his car right now and drives on. Reluctantly, he does. It's over.

I'm shaken, we all are. But I'm also seething as I drive home. Still seething now as I write all this down. It's kept me awake these past couple of nights, replaying it in my mind. Did I do the right thing? Did I put my family in more danger? Could I have handled this better?

There's no pithy ending to this. I just don't know.

70

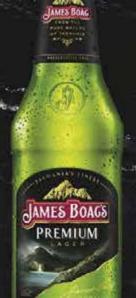
Drink Wise. org.au



THERE'S A PLACE

where the trees stand
TALLER than TIME.

BORN of TASMANIAN WATERS





MELBOURNE SQUARE



CLOCKWISE EROM TOP

CLOCKWISE FROM TOP
Zac Stenmark and Delta Goodrem; Tim Pocock,
Kerrie McCallum, Zac Stenmark, Nick Smith
and David Abela: Alexia Petsinis.





To launch Melbourne Square, the city's new mixed-use residential community and retail centre, guests were invited to experience 'A Day in the Life' of the Victorian cultural hub. Developed by OSK Property and designed by Cox Architecture, Melbourne Square is set to become the largest skyscraper in the Victorian capital, with exciting residential developments and lifestyle precincts. Celebrating the city's eclectic food scene, the likes of Chin Chin and Movida provided a selection of dishes, while cocktail experts Eau de Vie and Boilermaker made sure guests had a drink in hand. Joining *GQ* in attendance were Zac Stenmark, Roberto Malizia, Nick Bracks, Delta Goodrem, and more.

FROM TOP GO's Mike Christensen, Nick Smith and Jack Phillips; Nick Bracks.







7 JANUARY 2018 GOLD COAST, QUEENSLAND

More Magic

The 2018 Magic Millions Carnival is a week-long celebration of all things equine, kicking off with the Pacific Fair Magic Millions Polo featuring world famous Polo Player Nacho Figueras. You are invited to revel in 10 magnificent days at Australia's number one holiday destination – the Gold Coast!

Join us as the Carnival kicks off celebrations with the Pacific Fair Magic Millions Polo on Sunday 7 January.

On the morning of Tuesday 9 January, the thunder of Thoroughbred hooves along the sands of the Surfers Paradise Foreshore will again be a feature spectacle of the Barrier Draw, while the best yearlings from around Australia will go under the hammer from Wednesday onwards in the action-packed Sales arena. Come Raceday all eyes will turn to the track for the world renowned \$10 million Raceday, Harrolds Fashions On The Field and the Magic Millions VIP Marquee will host the who's who of the social and racing scenes – all gathering for the pinnacle event in summer racing. The Magic Millions Carnival in 2018 will be a year not to be missed!

For event details please visit www.magicmillions.com.au or call (07) 5504 1200.

JANUARY EVENTS GUIDE* 2018



*Dates and times are subject to change. Visit www.magicmillions.com.au for the latest information.



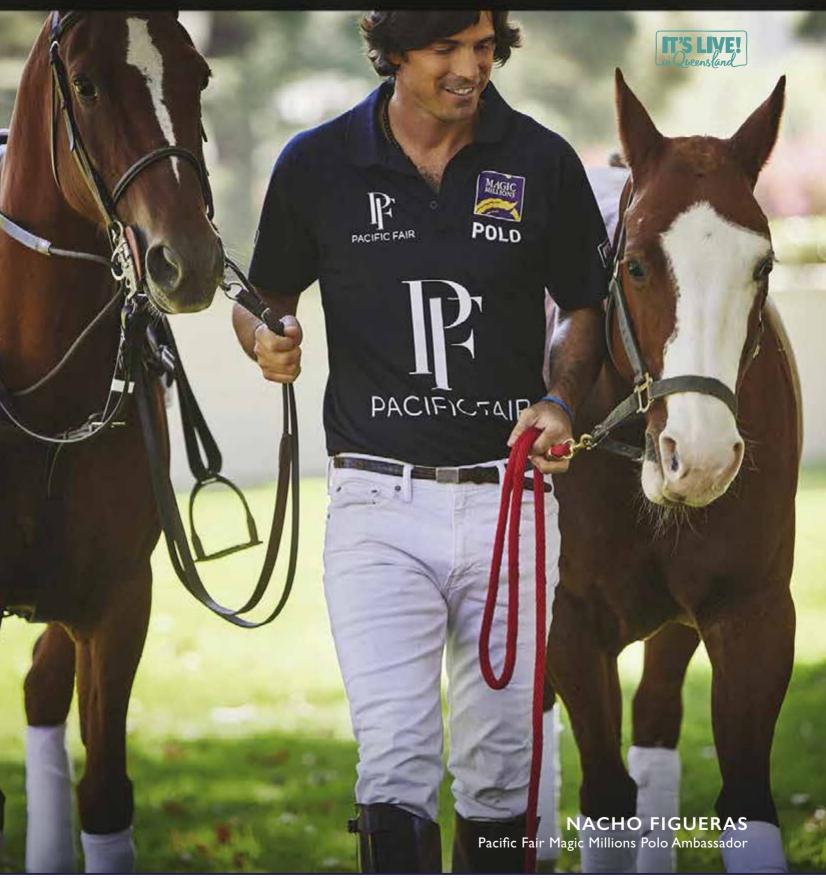








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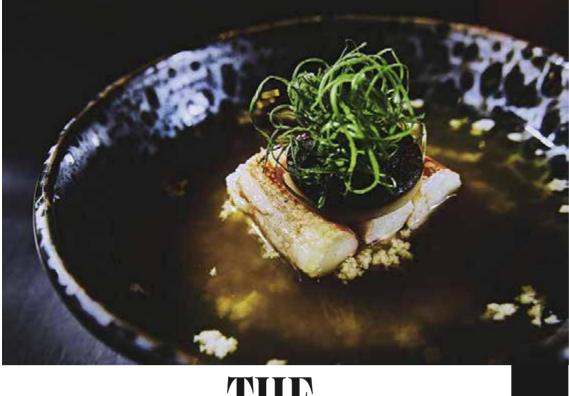


sydney the rocks || double bay
melbourne flinders lane || hamer hall
brisbane eagle street pier
sakerestaurant.com.au











FROM TOP King crab tofu with shiitake mushroo and warm dashi broth; miso-lii beef tartare; deluxe feature box; selection of



THE REVIEW

Kisumé, VIC

to add to a great night out.

ating omakase (Japanese chef's selection) is one of the most marvelous moments one could experience – the respect and allure of the craft and the produce can deliver an almost Zen-like enlightenment. Especially if you catch a master at the peak of their game. Welcome to Kisumé. The latest feast to join the Lucas Group (Chin Chin, Kong, Baby, Hawker Hall) is more sophisticated than its popular siblings. Sleek and minimalist, it holds to the group's trademark soirce style that relies on a room's energy

Timber flooring, soft leather banquettes, dark grevs and provocative photography provide the canvas to the colourful culinary brushstrokes of this three-level Flinders Lane eatery.

The basement houses a hot kitchen where Japanese effusion reigns - think miso-lime beef tartare and flathead with wasabi yoghurt. On the ground floor sushi chefs wield knives like sashimi samurais, while up top, the so-called Kiro Kisumé sees a Chablis Bar and private dining room as well as The Table – a private *omakase*-style eating experience with Chef Moon and 11 of your buddies.

While ex-Eleven Madison Park sommelier Jonathan Ross helps navigate the extensive sake and wine list, here it's about strapping in to watch Moon shine. Kingfish belly is constructed like lattice. Smoked bonito gets a yuzu kick. Garfish is sliced and braided. The ribbed pleasure of alfonsino is a textural journey.

Then tuna appears three ways - the deep red of akami (middle back), the pale pink otoro (fatty belly) and reddish pink chutoro (between akami and otoro). It's followed by creamy scampi, sweetened by sea urchin roe and the eye-twitching twang of Japanese plum adding an exclamation to King George whiting. This Australian spin on the best of Japan may well be the best restaurant to open this year. 175 Flinders Lane, Melbourne; kisume.com.au



The best new drinking and dining options.

BRISBANE

HUMMINGBIRD BAR

AND RESTAURANT

A dimly lit room with polished concrete floors. dark wood tables and big bar sets the scene for the modern Australian fare flying out of the kitchen. Just make sure you start with a cocktail 1/151 Baroona Rd: hummingbirdbar.com.au

PERTH

GAZETTE

After a tepid reception to their fine-dining offering. Print Hall has removed the tablecloths and given the dining area a casual Italian makeover. Go for tiger prawns with salsa verde or tortellini stuffed with WA bugs. 125 St Georges Terrace: printhall.com.au

MELBOURNE

THE MAYFAIR

A '30s New York-style supper club in the heart of Melbourne? Damn straight. Step back in time into a candle-lit cocktail bar and restaurant for cool jazz tunes, a stellar whisky selection and a classic French-meetscontemporary-Australian menu. 45 Collins St: mayfairrestaurant.com.au

ADELAIDE

BISTRO BLACKWOOD

Rock star chef Jock Zonfrillo (the upstairs Orana) has turned the street-level eatery into a bistro showcasing Australia's unique ingredients. Think Goowla pippies with beach succulents or a 450g rib-eve with mushrooms and potatoes. 285 Rundle St: bistroblackwood.com.

FOR MORE FROM THE GQ DIRECTORY, HEAD TO **GQ.COM.AU**

GQ TASTE+TRAVEL



THE MINING BOOM MAY BE OVER. THOUGH THE PERTH CBD CONTINUES TO FIND ITSELF - THE RECENT PROLIFERATION OF SMALL BARS AND CULINARY OPTIONS MATCHING THE RESIDENTIAL RETHINK ABOUT WHAT THE CITY CENTRE CAN OFFER. HERE, WHERE TO HEAD IN THIS, THE COOL HEART OF P TOWN.

BUILDINGS,

HALFORD

their champagne game is strong, th cocktail and stiff drink option even stronger. A great start, or end, to

PETITION BEER CORNER

Let the Cicerone Program Certified Beer Servers take you on a journey or simply choose





WILDFLOWER

This rooftop restaurant offers

ST,

AND BARRACK

STATE

LONG CHIM

A trip to Perth just isn't complete without being slapped around by the spice sensation of David Thompson's Thai street food. With a courtyard and lively cocktail bar, this really is the place to be. Although you can tempt fate ou can tempt fat y trying some of ay too. St George e and Barrack St; ngchimperth.con



Open breakfast lunch and dinner this stark-white, naturally lit (that to an atrium) diner delivers seasonal menus in a contemporary Australian context. It's also ideal for quality express business lunches too. Try the risotto with smoked trout, lamb shoulder with olives and zucchini or duck leg agnolotti.

1 Cathedral Ave; postperth.com



PETITION WINE BAR

THE INTERVIEW

MORAN'S GRAND PLAN

A mutliple-level, 1500m² venue overseen by an ex-Noma chef - yes, GO fave Matt Moran's latest is set to be a Harbour City gamechanger.

To open after Christmas, Moran admits Baranagaroo House (more like temple) has proven challenging.

"But I've loved that - and I'm so excited with where it's landed," he says. "There's not much like it, not just from an architectural point of view,



but also the multi-level element." The three levels will consist of a bar and food offering on the ground floor, a unique dining experience (sitting between bistro and fine dining) on the first, and a rooftop terrace bar with striking views on top. Gastronomic gun Cory Campbell - four years at Noma; six at Vue de Monde - will oversee all kitchens and menus.

"In terms of the food, it'll be very Australian with a strong sense of place. I'm not suggesting it'll be bush tucker, but the concept itself is very Australian," adds Moran

Barangaroo House opens late December, 35 Barangaroo Ave, Sydney; barangaroohouse.com.au

THE (CONTINUED) TREND

Poke - raw fish salad originating in Hawaii and influenced by Japan - landed here with a thud 18 months back and it won't go away. And why would it - the approach, flavours and ingredients a perfect fit for the coastal climates in which most Australians find themselves It's also healthy and delicious - and for those not yet in the know (shame on you), understand that it's essentially seasoned, raw fish diced up on boiled rice with an array of condiments such as sov. seaweed and julienned vegetables. The craze has seen chicken, tofu and other seafoods dominate menus too.

As we hit summer - and an increased number of weekly bowls - we figured it time to out some of our go-to poke (it's pronounced poh-kay) spots across the country.



WHERE THE POKE IS GREAT

Salmon & Bear Newtown, Sydney Nudefish North Sydney Beach Bum Hawaiian Kiosk Poke Mé Adelaide Suki South Brisbane

Canteen Trigg Perth

WORDS: MIKE CHRISTENSEN. SURF PHOTOGRAPHY: TANIA ARAUJO

THE NEW INDO

SUMBA, HOME TO THE BEST RESORT IN THE WORLD (AND ITS OWN PRIVATE WAVE).

n this hyperbolic world, labels like 'the best' no longer carry the gravitas they once did – everything is 'the best', 'the greatest', 'the most amazing'. Which is why, when something is genuinely incredible, it's hard to describe it as such without also arousing suspicion. But Nihi Sumba Island is the finest – there is no doubt.

Seldom are there times in life where you're totally relaxed, but this resort trades in these moments. Perched on the underbelly of the Indonesian island of Sumba, it's a 50-minute flight from the thoroughfare that is Bali's Denpasar and around 1000km from Broome, across the Indian Ocean.

Seldom are there times in life where you're totally relaxed, but this resort trades in these moments. Bigger, and far less spoiled than Bali, Sumba's a stretch of paradise, boasting that rare specialty of not yet having been gobbled up by Western consumerism. The journey from airport to resort – reclining into the back of a blacked-out transfer, a freshly-cracked coconut and

homemade granola bars wrapped in banana leaves at hand – reminds us of how simple life could (and should) be, rich in luscious greenery, colour and culture. Youngsters ride atop the roofs of passing vehicles; bananas and litre bottles of petrol line every hut; houses stand tall – their traditional high-pitched peaks a channel to the *marapu* (spirits). Life is a wealth of happy faces.

As you arrive at Nihi, the reality of the view below is hard to fathom. An uninterrupted coastline stretches forever into the distance, the blue of the ocean bleeding into the green tropical bush, a sliver of beach in between. And that's without even mentioning the endless clear sky. Down to the left, the resort is visible in neat, miniature form, its famous left-hand wave rolling in out front.

BARRELS ... (SUCCESSFULLY)

CHASING

REQUIRES CUSTOM-MADE BOARDS

Like investing in with more of an adrenaline rush. For our Nihi trip, Hayden Cox (of HaydenShapes) recommended and shaped us a 'Love Buzz'. As a performance surfboard, the design blends surface area, rocker and performance curves to create an all-round, fast and flowing short board, which complements our ability, weight and the waves we're chasing. It also has a flat entry rocker for easy paddling and plenty of speed down the line - perfect for Indonesian haydenshapes.com

CLOCKWISE

FROM TOP LEFT:
THE BEACH CLUB
POOL; ONE OF THE
TREEHOUSE VILLAS;
THE TREEHOUSE
BALCONY; INSIDE
THE HAWERI ESTATE;
AERIAL VIEW OF
SUMBA ISLAND.

CO TASTE+TRAVEL

SURFING 'GOD'S LEFT'



"Guaranteed foot smaller than yesterday and two above our comfort zone). Sat in the line up, we know it's about committing to the take off A set comes in. Paddle, paddle, we veer left down the wave's face. Pop up, woooooah, the drop's so steep. In a flash, we pull the rail in. A wall has formed to our left. Eyes popping, mouth open, breath held, knees bent, right arm pointed forward, Mick Fanning's advice forefront in our mind: "Hold your line, you'll be fine". Out, up and over the shoulder of the wave. Wow, what a feeling - the power of nature leaves us completely stoked. We were a metre ahead of where we should have been to actually be 'in the barrel', but you know what, we're



uncrowded barrels" - if that doesn't appeal, we're not sure what will. On a wave like this anywhere else in the world, you'd be lucky to grab a ride, let alone any rail. But, owned by Nihi, what makes Occy's Left (also God's Left) almost perfect is that only 10 people are allowed in the water at a time (reserve your slot prior to avoid disappointment). It's one of the greatest lefthanders to be discovered and works on any size. the bigger the better. The closest we came to a barrel went like this: 6am, the wind's offshore and the swell's dropped to eight foot (three

still claiming it.

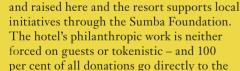
Made up of 11 villas and 27 residences, privacy and community are brilliantly combined as the properties are spread across a sprawling hillside among gardens of jasmine, frangipani and palm trees. Some are hidden (Mamole Tree House), some are more secluded (Haweri) and others are interconnected by winding pathways.

From a single villa to the five-villa Mendaka estate, Nihi offers unregulated freedom to lone travellers just as it does to honeymooning couples or groups of up to 25. Each dwelling comes with a private butler and opens to vistas of the Indian Ocean. The communal beachfront proves the action (and inaction) - be it lounging around the infinity pool, or eating breakfast, lunch and dinner at the sandyfloored Ombak restaurant (think seafood, tropical flavours and organic vegetables and the freshest 'room' service imaginable).

Aside from engaging with some of the Foundation's projects, general relaxation, horseriding and surfing (or, watching from The Boathouse with a Bintang), the NihiOka spa safari means exploring beyond the confines of the resort. A 90-minute sunrise hike through rolling countryside hills and rice fields freshens the mind, so you're ready for a spa session, perched on a rugged clifftop. We recommend the sun-kissed body wrap, hydrating hair smoothie and Sumbanese lulur exfoliation.

Sat at the (more relaxed) Nio Beach restaurant on our last night for a chef's special barbecue (again with the freshest of seafood such as crab, line-caught fish, prawns - as plucked from the ocean) the jovial vibe is illuminated by festoon lighting and freeflowing cocktails. Engaging in conversation with strangers outside of dating apps is generally forbidden, but here, it's the go - you can't help but share stories of waves caught and relive the experienced magic of Nihi.

As the sun goes down, a feeling of fortune rushes through our veins. Same sun, different world. • nihi.com



A stay at Nihi is to be savoured. Despite

being on the edge of nowhere, every corner

of our Mendaka villa is wrapped in luxury

- from the Sumbanese inscriptions on the

plunge pools to the brass outdoor bath on the

resort owner, American fashion entrepeneur

to success. Ninety per cent of staff are born

Christopher Burch – authenticity the key

treetop balcony (from which you can inhale

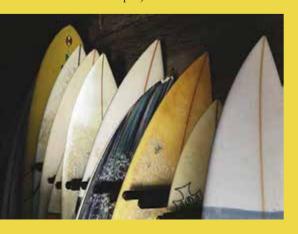
idyllic sunsets). It's also in keeping with the

This has always been important for

symphony of the surroundings.

canopy bed and the private, mosaic-tiled

Foundation's projects.



GETTING THERE

Qantas flies to Bali, then you need transfer to Garuda Airlines for the short flight to Sumba. qantas.com; garudaindonesia.com

COST

Min stay of three nights, rates start at \$950 per villa per night, including all meals, wi-fi, minibar, laundry, scheduled excursions, sea activities (surf slots, \$130 a day) and yoga

NEED TO KNOW

Guests are limited to one surfboard per person with a maximum length of seven foot. For surfboards that exceed this limit, contact the resort for special arrangements. We suggest going April-June ('shoulder season') when it's not too busy, the swell is more consistent and the weather is warm but not boiling.

A NIGHT AT...

n a city resigned to being sent to bed early by archaic state lockout laws, Pyrmont's The Star has become the rebellious Sydney strip that never sleeps. The neon lights, the gambling tables, the plentiful action – it's 'home', if that's the right word, to the city's largest casino, brilliant restaurants (Soyko, Momofuku Seiōbo, Black, Balla to name the best) and some the world's most reputable fashion houses (Gucci, Salvatore Ferragamo, Bottega Veneta). It's also the place of hotels The Darling – the city's only official five-star offering – and Astral Tower, which isn't far off as luxe offerings go.

Studios at The Star is the latest accommodation to straddle the waterside mecca – a trio of themed suites that marry fun and function: '70s Glam', 'Cyberpunk' and 'Dark Romance'.

We opted for a weekend with the wife, amid the gaming geekery of the 'Cyberpunk' suite – a place of dreams for gamers and wannabes alike.

Enter to a futuristic mirror staring back at you, with a space-age egg-shaped chair hanging to the left of the door. Both lead into an open-plan space with four gigantic 65" TV screens

and Xbox Live Gold subscriptions, ready for an entirely different four-way session. From *FIFA* to *CoD*, you'll have access to a personal 'Tech Butler' to make sure you're fully versed on getting the most game time from the stay.

The décor's outlined by trippy neon-tube lighting and a monochromatic design. The more imaginative will position Scarlett Johansson's *Her* character in the room; others might engage visions of Darth Vader. Not finished there, the other side of the room houses the latest VR kit, for you to fumble amusingly around the place putting golf balls or slaying extinct animals.

With no natural light (hey, this is a casino complex) the suite proves a true gamer's paradise – a party place in which to be locked away with up to 25 friends, with bespoke food and beverage packages available from \$85 per person.

If you're going to catch some shut-eye (note: it only sleeps two) behind some white chrome doors you'll find a circular bed with a mirror above. It screams *Austin Powers*, and though it doesn't rotate, it's one to tick off the bucket list.

The age-old cliché that novelty soon wears off may hit a roadblock in the form of these themed studios. Because one thing they offer is fun, unadulterated fun – that same thing too often lacking in modern life.

Computer games might not be your thing and you may view VR headsets as bizarre, unnecessary attachments – but this experience exceeds expectation. It's different and unusual – the fact that leather walls, and not idyllic harbour views, are behind the metallic-silver curtains drew a wry smile. As to whether the future is light-deprived, this is a change from the norm. And the novelty still hasn't worn off. Suites from \$1500 per night; star.com.au



FROM TOP

The 'Cyberpunk' studio offers a unique gaming experience; a view of the spacious '70s Glam' suite; guests can make use of this 'Cyberpunk' bar to wet the whistle between games

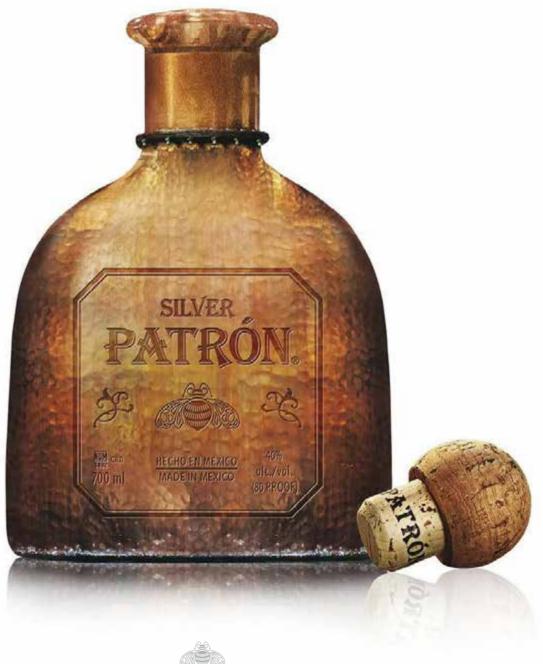


FROM TOP
The 'Cyberpunk' bedroom, giving guests a break from gaming; the interior to 'Dark Romance', a throwback to the golden age of disco; inside the 'Cyberpunk' bathroom.

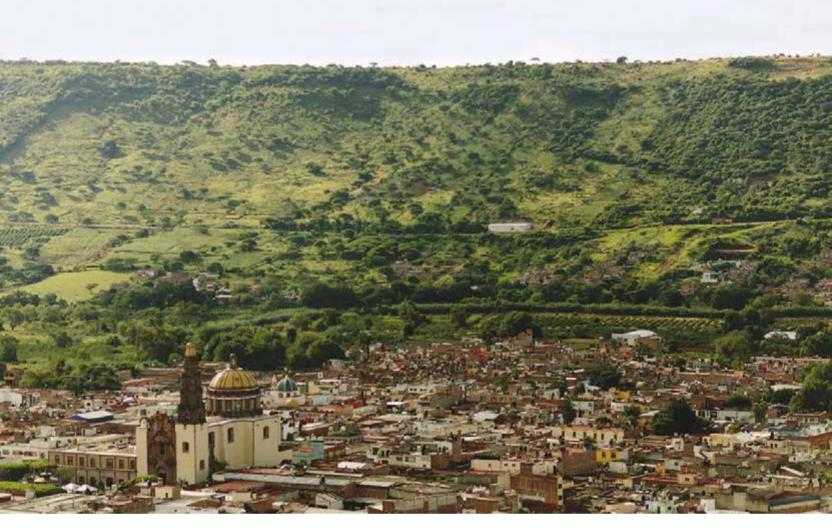
WE DIDN'T INVENT The Small Batch

When you handcraft the world's finest tequila, there's an art to every step. That's why we double-distill our 100% Weber Blue Agave in small-capacity, custom copper stills to give our tequila its signature smooth finish. We didn't invent the small batch,

WE JUST PERFECTED IT.







A taste of Mexico

TAKE A TOUR THROUGH THE AGAVE FIELDS
TO DISCOVER THE HEART OF PATRÓN TEQUILA.

WORDS NICK SMITH PHOTOGRAPHY VINCENT LONG

ur Patrón Tequila story starts in an agave field in the highlands of the central western Mexican state of Jalisco. I've been invited to propagate my own agave plant. In around seven years, the seed will be large enough to harvest and, if I'm lucky, go into making a batch of Patrón. That's a long time to wait for a drink.

Our next demonstration is by a *jimador*, a field-worker employed by the family that owns acres of agave that go into the making of Patrón. He cuts a mature agave plant with a tool called a *coa* – basically a circular blade on a long pole – removng the leaves away to reveal the *piña* (or heart) of the plant, which will offer the juice later in the distilling process.

One *jimador* will harvest hundreds of *piñas* a day from the red volcanic soil of these highlands. There's agave as far as the eye can see and the hills roll with a beautiful hue of the blue weber variety, the only plant permitted by law to be used in producing the spirit. The *jimador*'s job is to scan the fields each day, measuring the sugar concentration of each plant until it's ready to harvest.

Back at the Patrón Hacienda, the famed home of the brand just outside the town of Atotonilco el Alto, our tour resumes. While the facade of the hacienda would have you believe the brand has been around for hundreds of years, it's actually only existed for just over 27. John Paul DeJoria, the brains behind the Paul Mitchell hair care range and his friend, Martin Crowley, saw the potential in raising tequila out from frat-boy notoriety by creating a refined brand for the burgeoning luxury spirits sector. After teaming up with master distiller Francisco Alcaraz, Patrón Tequila was born.

While that sounds simple, the technique is anything but and Alcaraz has built a distillery that maintains a small-batch philosophy while achieving global mass production. The tequila elevates to luxury status through a double distillation process for its 'Silver' tequila variety and a third distillation for Patrón 'Platinum'.

Modern-day consumers will be pleased to know that from the start, Patrón has championed a culture of giving back by supporting the local community and its integrated sustainable practices. Among them, their method of converting the agave waste to compost that's then returned to the farmers.

Patrón has added a lavish new accommodation precinct to the Hacienda, named La Casona. While not open to the general public, like the Hacienda itself, it's the essence of luxury with 20 out-of-this-world

GQ TASTE+TRAVEL



CLOCKWISE FROM LEFT: The town of Atotonico Alto; various shots from inside the distillery; entrance to the Hacienda.



rooms used to host bartenders from around the world to be immersed in the Patrón brand. The intent is to have them take their newfound love and knowledge of Patrón tequila back to their own corner of the earth.

Which brings our Tequila Patrón story to Whitehart – one of Melbourne's most impressive watering holes housed in a discarded shipping container. I've been invited to be one of three judges of the 2017 Patrón Perfectionists competition. The event seeks to find the year's best tequila cocktail (entry, of course, requires the use of Patrón) and the bartender behind it.

It's here that I'm to meet Lee Applbaum, the Chief Marketing Officer of the brand, and the guy most responsible for taking Patrón to the pantheon of global cool over the last few years.

Appearance, taste, drinkability and presentation are our scoring metrics. Finalists prepared their cocktails with trembling hands, indicating how important the competition was to them.

Applbaum was looking for something he could take to the world stage, so David Robinson, a mixologist and owner of Hot Tamale bar in Darwin, whose creation spoke to the Northern Territory's climate but also to the influence of Indonesian flavours, was picked for its uniqueness.

Later, and mind you six tequila cocktails in, I sat with Applbaum to discuss the secret of the brand's success. "Twenty seven years ago," says

Applbaum, "you had these small artisanal producers in Mexico but nothing in the US or the rest of the world. We sought to transform that."

Applbaum is excited by the opportunity that Australia holds and thinks the nation's drinkers are ready to rise to the Patrón challenge. "One of the things that I think is very special about Australia," hesays, "is that it had an early understanding of the importance of ingredients and process. Look at the coffee culture in this country or the food and culinary movement.

"It's in part down to Australia's psyche – it's a very positive one. We talk about this energy of our spirit, it's tequila, it's Mexico, it's warm, it's inviting and it's very positive. It's just like yours."

I ask Applbaum if that's the challenge for a brand like Patrón, to keep the legacy of tequila alive, while driving brand stories and craftsmanship that elevates it to the echelon of luxury? "When we view our consumers we have the Bros and the Knows," he enthuses, "For the Bros it's all about badge value and swagger. The Knows are exactly what you think – focused on the back-story, on integrity and sustainability. But the truth is nobody really is one or the other. The Bros want to be smart and Knows still want that value badge. So everybody wins. We're very serious about what we do, but we don't take ourselves too seriously. At the end of the day, it's still tequila, man!" • patrontequila.com

"We talk about this energy of our spirit, it's tequila, it's Mexico."



The accessible luxury lifestyle

THE CREATORS OF CHAMPAGNE DIDN'T JUST INVENT WINE WITH BUBBLES IN IT, THEY FORGED THE IDEA THAT A LIQUID COULD BE A WAY OF LIFE; THAT WINE IS A STATE OF MIND AND A CELEBRATION IS ONLY WORTHY OF THE DESCRIPTION WHEN IT'S FUELLED BY FIZZ.

he Champenois are the best marketers in the wine world. They have been ever since convincing the Romanovs to keep swilling while the Russian Revolution started to ferment all around them. They have not only manipulated markets, they've manipulated the language as well.

Imagine what other businesses would give to have their product serve as the adjective for life's finest moments.

Almost as soon as the region's winemakers mastered the art of trapping the bubbles created by bottle fermentation in the late 17th-early 18th century, the effervescent liquid produced by the 'méthode Champenoise' has been intrinsically linked with artistry and joie de vivre. Champagne became embedded in popular culture

It fuelled the Belle Époque, lubricated the Roaring '20s and floated the conspicuous consumption of the '80s. Its success is built on strong foundations.

For a start, the product is damn good. The unique climate and geology of France's northernmost wine region shapes an utterly unique offering. Sparkling wines can be made in other wine regions, but even the best of them can't replicate the finesse, elegance and drive of those from Champagne.

And it's quality delivered on a relatively large scale. While most of the world's finest wines are made so by rarity, the signature cuveés from the *Grandes*



Marques of Champagne are measured in the millions of bottles.

That the quality inside them isso high is simply remarkable.

It makes Champagne a relatively affordable luxury, never cheap, but accessible to many. And worth every cent.

But that doesn't stop the leading Champagne houses from continuing to evolve and innovate in the luxury marketing space.

Louis Roederer has a coproduction with designer Philippe Starck and Dom Pérignon has collaborated with Jeff Koons and Karl Lagerfeld. Jean-Paul Gaultier once wrapped bottles of Piper-Heidsieck in red vinyl corsets and Jay-Z owns a stake in the namechecked Champagne house Armand de Brignac.

Still, few have done it better,

than the venerable house of Perrier-Jouët.

The *maison*'s prestige cuveé Belle Epoque is perhaps the most recognisable bottle of wine in the world. Adorned since 1964 with a painted Japanese anemone created by French Art Nouveau master Émile Gallé, it's an aesthetic cue that Perrier-Jouët continues to push in bold directions.

Allowing those botanical fronds to entwine unexpected places has been the inspiration behind a global series of pop-up Perrier-Jouët experiences that seek to "enwilden" some of the world's most urbanised locations.

At London Design Festival in 2015 Austrian designers mischer'traxler installed 250 mouth-blown glass bubbles encasing tiny insects laser-cut from foil as homage to the House's Art Nouveau traditions.

Earlier this year, *GQ* travelled to Tokyo to check out L'Eden – a sensorily seductive installation in the heart of the city's Shibuya district.

At the bottom of the multi-level space, a recreation of Perrier-Jouët's L'Eden cellar in Epernay played host to guests plied with food from chef Akrame Benallal. Across other levels, abundant foliage and flowers shaped small bar spaces where the House's Blanc de Blancs flowed freely. It all led to the key artistic component of the night, a spectacular interactive video art piece by Miguel Chevalier where exotic flowers grew triffid-like across huge screens, reacting and responding tothe movements of approaching viewers.

For a week a small part of Shibuya became something else entirely. Part Champagne cellar carved out of chalk, part botanical wonderland, part Michelin-starred restaurant, and 100 per cent Champagne luxury.



Three of the best

RAISE A GLASS TO THIS SPARKLING FRENCH TRIO.



PERRIER-JOUËT GRAND BRUT NV

APPROX. \$70
The elegant epitome of the house style – lifted florals, lively citrus notes and an underlying nutty complexity.

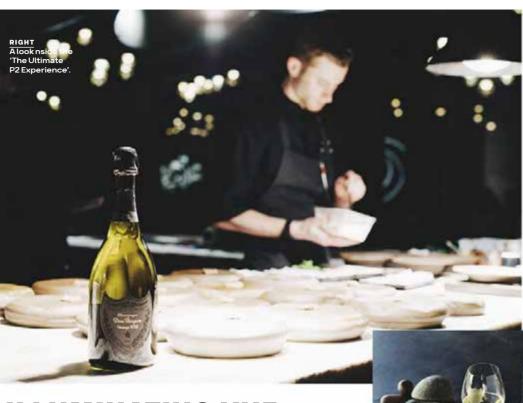
PERRIER-JOUËT BLANC DE BLANCS NV

APPROX. \$130
A pure and precise expression of chardonnay's charms. A spray of citrus, heady blossom scents and taut mineral acidity.

PERREIR-JOUËT BELLE EPOQUE 2007

A PPROX. \$220

A wine of exquisitely restrained power and drive. Complexity, harmony and precision in one.



ILLUMINATING VUE

'The Ultimate P2 Experience' sees Dom Pérignon and Shannon Bennet's Vue de Monde bring together food, art, and Champagne in a night of luxury. And nothing says luxury like a vending machine delivering bottles of Dom. Naturally, it's not cheap (\$900 a head), though this form of decadence

means a specially designed menu housed within the new Dom Pérignon
Dining Suite of the Melbourne restaurant and courses paired to DP vintages.
But what of that vending machine? For starters, the folk at Dom don't like

that term (mais non!), preferring the title they've given it, The Illuminator. Either way, you'll be handed a token after dinner to head downstairs and retrieve your vended bottle for another night (or the walk home).

A stunt? The most expensive roadie ever? Either way, it's worth checking out. vuedemonde.com.au; domperignon.com



THE BOOK

Put simply – this is the greatest companion to champagne since Michele Pfeiffer in Scarface. An incredible distillation of details, covering maisons to small producers, what to know and what to buy (across price points) with tasting notes and explanatory words that won't overfill your glass with too much waffle. The Champagne Guide 2018–2019, out now, \$49.99; hardiegrant.com



THINK

Benoît Gouez has been Chef de Cave at Moët & Chandon since 2005.

We recently sat and listened as his Gallic accent licked lovely new pronunciations over basic English expressions and he firmly implored more Australian men to ride the (bubbly) rosé train this summer.

"I'm not actually sure if 'feminine' and 'masculine' means anything any more," states Gouez. "And rosé is certainly not a girly thing - if you taste a vintage rosé, it's serious stuff, with structure and good pinot character.

"It offers a different experience - the aromas are fruity and spicy and the palate, it's not sweeter. While that's what people think - you need know that this is a dry style of Champagne, because fruity doesn't equal sweet."

So, do as Benoît does and pop some pink this summer. And might we suggest the Grand Vintage Rosé 2008? moet.com



YOUR GUIDE TO ALL THINGS

STYLE
GROOMING
GIRLS
FITNESS
ENTERTAINMENT
SUCCESS
LIFESTYLE



@GQaustralia



Deus Decia **DENIM DUTY** Also works with jeans for that reckend barbecue.



OPPOSITE PAGE
Jacket, \$990, by
Valstar; shirt, \$100, by
Deus Ex Machina; shorts,
\$2130, by Bally; shoes,
\$140, by Adidas at The
Iconic; and stainless
steel 'Tank Solo' watch,
\$4800, by Cartier,
worn throughout.

LEFT
Jacket, \$1100, by
Valstar; shirt, \$199,
by Ralph Lauren; pants,
\$130, by MJ Bale at Myer;
and shoes, \$140, by
Adidas at The Iconic.

BELOW Jacket, \$1150, by Valstar; shirt, \$169, by Brooks Brothers; jeans, approx. \$320, by Fabric-Brand & Co.; and belt, \$35, by Levi's.

TREND

SUMMER SUEDE

WINTER'S FAVOURITE FABRIC MAKES A MOVE INTO THE WARMER MONTHS.





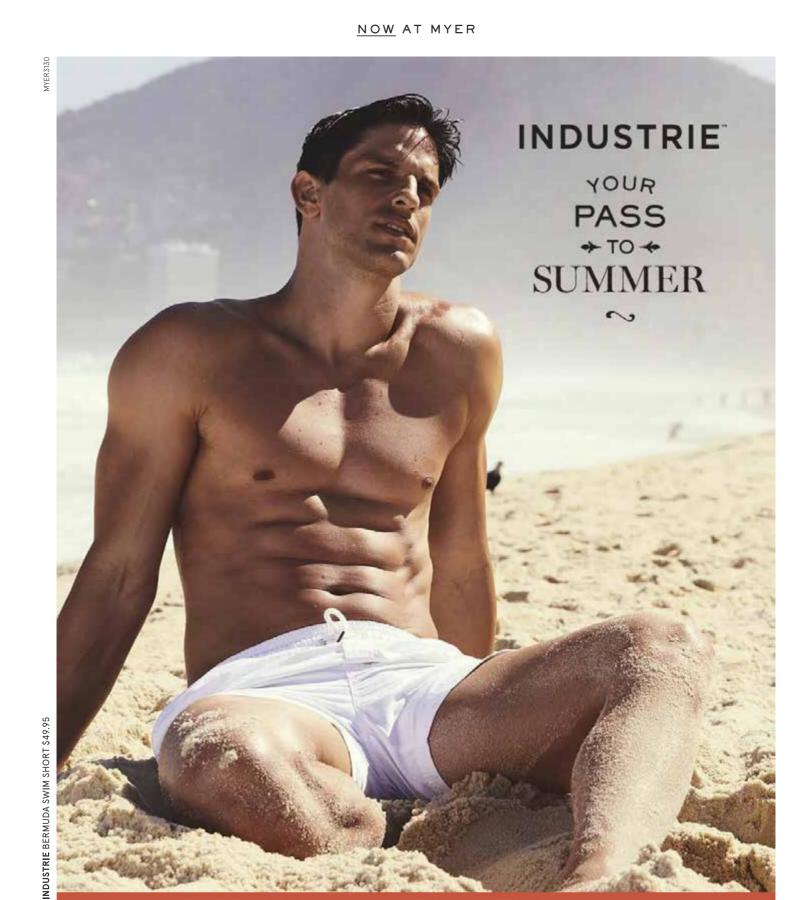
TREND PINK PUNCH

BLOCK OUT IN THE COLOUR OF THE SEASON, WITH A BOLD BURST OF FUCHSIA OR A SPLASH OF MILLENNIAL PINK.

LEFT

BELOW

Jacket, \$2040, and pants, Jacket, \$2040, and pants, \$800, both by Bottega Veneta; shirt, \$110, by MJ Bale at Myer; and shoes, \$120, by Vans.





THE DEPARTMENT of STORIES





THE COOLEST SUIT ON THE PLANET

When the world lost its cool, we kept ours.





GQ PICKS

BEACH BOY

FLORALS MEET LUXURY TAILORING AS KIM JONES STEERS LOUIS VUITTON SURF-SIDE WITH A COASTAL CLASSIC.

WORDS: CHRISTOPHER RILEY. PHOTOGRAPHY: EDWARD URRUTIA; GETTY IMAGES.

THE ICON

YOUR NEW SUMMER SHIRT IS NO LONGER A HOLIDAY EXCLUSIVE.
WEAR OPEN WITH A T-SHIRT TO KEEP COOL AND CASUAL,
OR LAYER UNDER A JACKET TO MAKE IT WORKDAY APPROPRIATE.















ELVIS PRESLEY

If the King approves, so should you.

When not wearing that jumpsuit,
the rock 'n' roll legend had a
penchant for bold shirts, like this one
featured on 1961 album Blue Hawaii.



shirt, \$245, by The Koop

DONALD GLOVER
The multi-talented creator of TV show Atlanta has always favoured an eclectic wardrobe. So it's little surprise he's no stranger to a Hawaiian shirt.



MAGNUM, PI
It's often said the Hawaii-based private investigator was able to tackle crime thanks to his array of colourful shirts. Coupled with that mo', it certainly makes an impression



ADAM LEVINE
The Maroon 5 frontman has evolved into a statement of Cali cool - case in point, this simple shirt-jeans combo. Makes sense, considering he's married to a supermodel.



FUNCTION MEETS FASHION AS CULT SPORTSWEAR LABEL PE NATION BRANCHES OUT INTO MENSWEAR. WE SAT DOWN WITH PIP EDWARDS AND CLAIRE TREGONING, THE BRAINS, BRAWN AND BEAUTIES BEHIND THE BRAND.

GQ: Why menswear?

PE: PE Nation was inspired by menswear. We're obsessed with tomboyish and oversized styles and a lot of our inspiration comes from men's runway, men's sports, men on the street. The intro of menswear was a natural progression for us. Our new collection, United in Sport, which is when we will drop menswear, is about a united nation, a nation of men and women.

GQ: How would you describe the PE Nation man?

CT: Like our woman, he's multifaceted – he's active, he's busy, he's stylish. The collection is street-meetssport, it's made up of core performance pieces that can be paired back with more street looks so you can wear it anywhere, anytime. We have partnered with The Woolmark Company for several of our menswear pieces to offer more sophisticated performance pieces.

GQ: Do you have a male muse behind the collection?



PE: It's less about a muse and more a combination of everything – art, architecture, music, runway, design. He's fucking cool – but not 'too cool,' if you know what I mean.

GQ: The most challenging part about designing menswear?

CT: It was actually quite organic and we really enjoyed bringing it to life. The main priority was ensuring the pieces were technical, including the more street pieces, for an active market but mostly, it was really exciting.

UNITED IN SPORT COLLECTION DROPS
IN JANUARY 2018; PE-NATION.COM



PRACTICAL PAIRS

Jerry Seinfeld's favourite look has hit the runway as the ultimate comfort combination of sneakers and jeans has finally been graced with a title – sneans. Originally known as an ill-cut jean and practical walking shoe, the SS18 shows updated the trend by pairing cropped denim and technical sneakers (à la The Kooples). However for the traditionalists at heart, you can enhance your dad bod by wearing your jean legs long and wide and those New Balances as tight and white as Seinfeld himself. The Kooples SS18 drops in-store in Dec 2017.





9S86 Mechanical Hi-Beat 36000 GMT 36,000 vibration-per-hour movement; 55-hour power reserve.

GS Grand Seiko

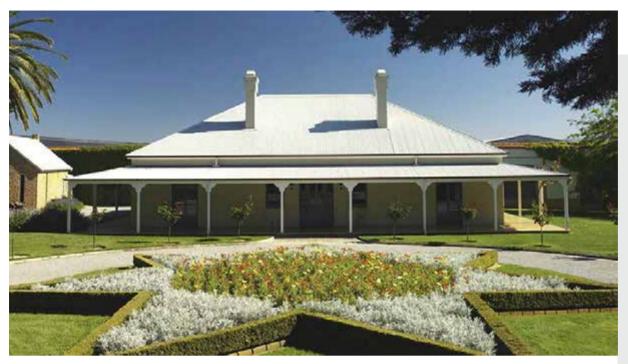






We can all be a little classier. Dress better. Drink better. Raise the bar. So we asked the world's leading barman to create the perfect cocktail glasses. Ladies and gentlemen, we present the Perfect Serve Collection. You're welcome.





CHAIN

From top: Chandon's historic Victorian homestead; cool-climate wine country provides the Australian home for Chandon; Chandon is known for its quality sparkling.



OLD WORLD, NEW WORLD

BORN IN FRANCE AND RAISED IN AUSTRALIA, CHANDON HAS EUROPEAN ROOTS THAT HAVE FOUND A LOAMY HOME IN VICTORIAN SOIL.

FRENCH FOUNDATIONS Chandon's visionary French founder brought Champagne techniques to new territories, knowing bubbly could and should be shared with the world. It now has flourishing terroirs in Argentina, Brazil, California, India, China and Victoria's Yarra Valley, making Chandon a rare sparkling wine specialist in Australia with authentic French heritage. Today its wines continue a celebration of Old World excellence and New World innovation.

MASTERS OF THE CRAFT Using cool-climate Australian grapes and the French-born *méthode traditionnelle* of fermenting in barrel then in bottle, Chandon produces exceptionally fine, tiny bubbles with a uniquely Australian essence. This unification of centuries-old French winemaking skills and a bold spirit of adventure has seen Chandon set the benchmark for delicate, sophisticated and superior sparkling wines in Australia since its inception in 1986.

HERE'S TO THE FUTURE Chandon's most recent release is a deliciously forward-thinking break from convention. Chandon S blends vibrant chardonnay, spicy pinot meunier and pinot noir with hand-crafted orange bitters. Created with first-class Australian grapes following the *méthode traditionnelle*, Chandon S is a finessed sparkling that cannot be replicated anywhere else in the world. Refreshing and aromatic, enjoy Chandon S over plenty of ice with a twist of orange.

To find out more, visit chandon.com.au

A CHANDON TRIO TO TOAST

TRY THE
ENTIRE RANGE
OF BUBBLY
BY CHANDON,
INCLUDING A
CLASSIC BRUT,
THE NEW
CHANDON S
AND A CREAMY
BRUT ROSÉ



Chandon Bru



Chandon



Chandon Brut Rosé



THESE NEED-NOW NUMBERS DO MUCH MORE THAN KEEP UP TROUSERS.













\$350, by Bally.

5, by Salvatore Ferragame



\$215, by Paul Smith.

\$575, by Salvatore Ferragamo.

\$525, by Dolce & Gabbana.

THE GIFT OF GIVING (TO YOURSELF)

A LUXE LINE-UP OF THE MOST ALLURING PRODUCTS
TO SHOUT YOURSELF THIS CHRISTMAS.
BECAUSE, YES, YOU ABSOLUTELY SHOULD.

LA PRAIRIE 'SKIN CAVIAR ABSOLUTE FILLER', \$755 (60ML)

As close as you'll get to surgery without an injection, we're talking highly refined caviar proteins and lipids that plump out the skin and boost firmness. laprairie.com.au

MONTBLANC 'EMBLEM ABSOLU' EDT, \$100 (100ML)

The third element of the 'Emblem' fragrance series is decadence personified, from the packaging to the bright pear and mandarin layers. myer.com.au

LA MER 'GENAISSANCE - THE EYE AND EXPRESSION CREAM', \$540 (15ML)

Fermented red algae essentially acts like one of those face-perfecting apps that Instagram stars swear by. But this time, the results are real. cremedelamer.com.au

MEN'S BIZ 'ONE THOUSAND & NINETY TWO' BADGER BRUSH AND 'MACH3' RAZOR SET, \$199

Add some elegance to your routine with this ash-wood duo. The badger brush delivers unparalleled distribution of shaving cream while the razor is designed to work with Gillette blades. mensbiz.com.au

CANDLE, \$95 (195G)

contes pandle / bougie partodi

Mecca[†]e Züth Annlügest

in Mineissippi

To celebrate Mecca Cosmetica's 20th birthday, this limitededition candle delivers a smokey, leathery fragrance that's oh-so-masculine. mecca.com.au

CIRETRUDON 'REVOLUTION' EDP, \$299 (100ML)

TRYDON

The first scent from the famed candle house is everything you'd expect and more. Big, beautiful and bold - with elements of incense, papyrus and patchouli to balance out all that timber. libertineparfumerie.com.au



GQ STYLE



1 BOTOX INJECTIONS

WHY Almost instantly smooths out lines around the eyes and across the forehead. Less is more here. HOW MUCH The Faceplus Medispa, for example, with locations in Sydney's Bondi and Bankstown, charges \$16 per unit administered and the average lined forehead requires 20 units. So we're talking around \$320 give or take a wrinkle.

HOW MANY VISITS REQUIRED
Just the one.

HOW LONG DOES IT LAST

DOWNTIME Almost zero - but give it 20 minutes to an hour for the red injection marks to subside.

2 FACTOR 4

WHY Aren't you even slightly intrigued by the concept of turbo-charging your own blood? It works like this, a sample of your red stuff is incubated for six to nine hours before treatment - during which time it's transformed into a super-rich serum with about four times the original amount of growth factors. Apparently, pyrogenic-free surfaces do the trick. It's then reinjected into a patient's body where it nixes wrinkles, scarring and sagging skin.

HOW MUCH The Mankind Spain Sydney and Melbourne offers packages for \$1000 in total.

HOW MANY VISITS REQUIRED Four. HOW LONG DOES IT LAST A year. DOWNTIME Two days after each treatment as redness subsides.

3 PUPPET THREADS

WHY For when the thought of a full-on face lift is a tad too radical. This new procedure involves biocompatible threads being inserted under the skin, essentially providing an immediate lifting effect while stimulating subcutaneous collagen production. HOW MUCH Duquessa Skin Sanctuary in Melbourne and Sydney estimate a price of between \$2000 and \$4000. HOW MANY VISITS REQUIRED One HOW LONG DOES IT LAST Threads dissolve within 18 to 24 months but the increased collagen production benefits can extend to 36 months. **DOWNTIME** The procedure takes 30 minutes and you can head straight back to the office

4 ABDOMINAL ETCHING

WHY In other words, this is a surgically enhanced six-pack. Because sometimes all the sit-ups in the world won't make you look like Zac Efron.

HOW MUCH Australian Cosmetic Clinics offer a complete package for \$8990. HOW MANY VISITS REQUIRED Just the one procedure under local anaesthetic. HOW LONG DOES IT LAST For ever - as long as you don't hit up McDonald's too frequently in the aftermath. DOWNTIME One to three days.

5 EYELID SURGERY

WHY Because you're tired of looking half-asleep in meetings thanks to droopy lids.

HOW MUCH The Esteem Cosmetic Studio - with branches in Canberra, Brisbane and Sydney - estimates a surgeon's fee of around \$4400 for the upper eyelids and \$5500 to \$6000 for the lower eyelids. There could also be added fees if the procedure is performed under general anaesthesia. Then there's the possibility of a further \$500 in room fees.

HOW LONG DOES IT LAST

To quote OutKast, "for eva eva".

DOWNTIME Roughly two weeks
but there'll still be hints of bruising
and redness.

6 RHINOPLASTY

WHY We can't all carry off a grand hooter like Adrien Brody. HOW MUCH Make no mistake, this is

HOW MUCH Make no mistake, this is full-on facial surgery so be prepared to part with anything from \$8000 to \$20,000 depending on your doctor and scope of the job.

HOW MANY VISITS We'll give you a hint, the phrase 'count backwards from 100 is involved'.

HOW LONG DOES IT LAST

Ask Nicole Kidman.

DOWNTIME Give it at least 10 to 14 days until you stop resembling Conor McGregor post-Floyd.

SUMMER NIP / TUCK

WITH A FEW WEEKS OFF
TO RECOVER, NOW'S THE
PERFECT TIME TO CONSIDER
A COSMETIC PROCEDURE.
WE CUT TO THE CHASE ON
SIX OF THE MOST POPULAR.

Yes, it's that time of year when many notable Australian TV types head for Switzerland and some alleged 'skiing'. But who needs the Alps when you can simply use the break to indulge a small locally executed tweak that'll have you return to work looking refreshed, stating 'it's amazing what some time away from the office can do'.

Before we start, a couple of things to know. People who work in the cosmetic sphere are notoriously vague on prices – like real-estate agent vague. There is, however, a good reason for this: every patient (that's you) requires differing amounts of treatment, all of which impact the bottom line. Even with something as simple as Botox, the price is dictated by the number of vials your specific head demands.

On the other end of the scale, something surgical like a face lift has to factor in theatre fees, anaesthetist costs, the overnight hospital bill and post-operative care. What we're saying here, is that the figures that follow are mere guides, so be prepared for real-world fluctuation.

Also, if you're considering going under the knife, it's a good idea to check whether your practitioner is a member of the Australian Society of Plastic Surgeons. That way you'll avoid the shonks. *plasticsurgery.org.au*

RETHINK YOUR STYLE

MIX UP YOUR STANDARD BLACK-TIE LOOK AND TRY SOMETHING BOLD WITH A FEW CUES DIRECT FROM THE NEW-SEASON SHOWS AND MUST-HAVE GADGET, THE DYSON SUPERSONIC HAIR DRYER.

BACK IN BLACK? NOT QUITE. A TAILORED CREAM JACKET WITH SHAWL LAPELS IS A CASABLANCA-STYLE CLASSIC THAT COULD BE THE START OF A BEAUTIFUL FRIENDSHIP. HEY, IF IT WORKED FOR HUMPHREY BOGART...

IF YOU REALLY
WANT TO GIVE
YOUR LOOK A LIFT,
MAKE YOURSELF
THE PICK OF THE
CROPPED WITH
NICELY TAPERED
DINNER TROUSERS
LIKE THESE.

THIS JACKET STYLE, COMBINED WITH A WHITE SHIRT AND WHITE BUTTONS, WILL HELP YOUR BOW THE STAND OUT, WHICH WILL ALSO DRAW ATTENTION TO YOUR FACE. AND FOR FURTHER STRENGTH OF STATEMENT, THINK BIG AND WIDE WITH YOUR TIE.

BOGART WOULDN'T HAVE STOOD FOR IT BUT LOSING YOUR SOCKS, DONNING LOAFERS AND SHOWING SOME "MANKLE" CAN BE AN ACCEPTABLE FORMAL STYLE CHANGE-UP THESE DAYS. IT'S BOLD, IT'S FUN... IT MIGHT JUST BE YOU, KID. USE A HAIR DRYER TO CREATE YOUR DESIRED LEVEL OF VOLUME. TO HOLD AND ENHANCE NATURAL LUSTRE AND SHINE, YOU'LL BENEFIT FROM THE DYSON SUPERSONIC HAIR DRYER, WHICH WON'T SUBJECT YOUR HAIR TO EXTREME TEMPERATURE.



SMOOTH OPERATOR
Synonymous with smart

design and innovation, Dyson has brought its reputation for premium product engineering to the world of grooming with the Supersonic. Flipping hair-drying convention on its head, the powerful V9 motor is in the handle, nicely balancing the dryer's weight and shape. With ultra-fast drying capability, precision airflow options, four heat settings and temperatures moderated 20 times per second, the Dyson Supersonic hair dryer puts you in total control of your style.

dyson supersonic



THE OZHARVEST CONTROL OF CONTROL



50 TOP CHEFS 100 RECIPES

THE GIFT THAT KEEPS ON GIVING, WITH EVERY PURCHASE ALLOWING OZHARVEST TO DELIVER 120 MEALS TO THOSE IN NEED

AVAILABLE FOR \$60.00
AT OZHARVEST.ORG/COOKBOOK

OzHarvest rescues good quality surplus food and delivers it to people across Australia.







WINNING BRONZE

Last year, Montblanc presented the acclaimed '1858 Chronograph Tachymeter Limited Edition', a hand-wound column-wheel stopwatch that was named best chronograph at the 2016 Grand Prix d'Horlogerie, colloquially referred to as the Oscars of the watch world. The timepiece was based on 'Minerva' pilot watches from the '30s, a storied movement

manufacturer that became part of Montblanc in 2006, having been acquired by Richemont, parent group to the fabled pen maker. Debuting in rose gold and steel the watch's vintage theme - it features Montblanc's historical mountain emblem and a railway track running around the edge of its dial - came to full fruition this year with the launch of a bronze edition, the first time Montblanc has used the material in a timepiece. Visible through a 44mm bronze case back is the Montblanc 'Manufacture' caliber 'MB M16.29', which is almost identical to 'Minerva' movements from the '30s.

Montblanc '1858 Chronograph Tachymeter Limited Edition 100', \$42,780; montblanc.com

he most successful watch brands, like the most successful sports clubs, are typically those propped up by the most wellfinanced backers. Cartier, IWC, Jaeger-LeCoultre, Montblanc, Panerai and Vacheron Constantin all belong to Richemont. Breguet, Blancpain, Omega and Longines coexist within Swatch Group. Hublot, while TAG Heuer and Zenith form part of LVMH.

Proving an exception to this rule, until recently, were independentlyowned horologic heavyweights Patek Philippe, Rolex and Breitling. Then, in April of this year, the last name on that list was acquired by UK-based private equity group CVC Capital Partners, announcing the end of an era - since 1979, Breitling had been guided by father-and-son team Ernest and Theodore Schneider.

The news put to bed rumours that the aviation specialist was about to be snapped up by Rolex, reports fuelled by a partnership announced in March between Breitling and Rolex sister-brand Tudor. The agreement was simple: Breitling would grant Tudor access to its 'B01' base calibre, providing the latter with a COSC-certified chronograph movement. Breitling, going the other way, was given the right to use Tudor's three-hand 'MT5612' movement, which it incorporates in the stealthy, second-generation 'Superocean Héritage' - a collection that celebrates its 60th anniversary this year. Opposite, from left: steel Breitling 'Superocean Héritage II 46', \$6310; steel Breitling 'Superocean Héritage II' 42, \$6040; breitling.com



Münster-based manufacturer watch land for engineering exclusively single-hand timepieces. The brand's watches display the time by means of a single, ultra-thin hour needle, and are typified by their double digit hour markings, high-domed glass and highly legible dails.

Following the launch of the 36mm 'Neo' in 2011, the brand has announced the 'Neo Plus', inflating the '50s-inspired date-displaying timepiece to a beefier 40mm. Inside a winding automatic movement with a 38-hour power reserve. Of the colourways available, the sunburst blue dial option is the most impactful. It features white numerals, a matching white hour hand and is water resistant to 30m. MeisterSinger 'Neo Plus Automatic Sunburst Blue', \$1795;

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adrenaline-fuelled risk-taking and that's how we intend to spend

The clincher The scratch-resistant titanium 45mm diameter case is super masculine. \$6850; TAGHEUER.COM

THE OTHER

Ulysse Nardin announced a new CEO in August. Patrick Pruniaux joins the brand from Apple, where he helped launch the Apple Watch - sparking suggestions that Ulysse Nardin might be considering a smartwatch. No news on that yet, but the brand has brought out the 'Marine Torpilleur', a lighter, thinner version of its

'Marine Chronometer', powered by the self-winding, in-house calibre 'UN-118'.

Having first introduced silicon to watchmaking, Ulysse Nardin has now developed a new material called DIAMonSIL, a mix of silicon and manmade diamond used for the escapement of the 'UN-118'. \$9995; avstev.com







t's a story that's recited so often in watch circles that it's almost folklore. One afternoon in the early '70s, Mr Georges Golay, managing director of Audemars Piguet, telephones budding watch designer Gérald Genta and charges him with the task of creating a completely new sports watch. The timepiece must be totally unique, says Golay, waterproof, luxurious yet durable, sturdy yet stylish, and, most important of all, needs to be designed by tomorrow morning.

In meeting Golay's brief, the 'Royal Oak' laid down the template for a whole new genre of timepiece. Debuting as a prototype at Baselworld 1972, the 'Royal Oak' provided the platform from which Genta would design his two other most celebrated creations, the IWC 'Ingenieur' and the Patek Philippe 'Nautilus', which both arrived in 1976. Genta had designed the holy trinity of stealthy, athletic, avant-garde timepieces that continues to define the 'sports-luxe' watch sector today.

Indeed, so intrinsic is Genta to this genre of timepiece, that even today's other great mechanical sports watches are often mistakenly attributed to him. While both the Vacheron Constantin 'Overseas' and Girard-Perregaux's 'Laureato' clearly borrow inspiration from Genta, neither watch was the product of his pen. The other – and most recent – entrant to the sports-luxe watch Hall of Fame does, however, inherit its genes from Genta.

First released in the early noughties under Gerald Genta's eponymous brand – which Bulgari had acquired alongside Daniel Roth SA in 2000 – the 'Octo' was designed by Bulgari in Rome in the mid-'00s, rebranded a Bulgari timepiece in 2010 before it was completely rebooted in 2012.

The current 'Octo' family is the collaborative effort of Bulgari watch boss Guido Terreni and design director Fabrizio Buonamassa, who, between them, reimagined and reengineered the idiosyncratic, multi-faceted timepiece, slimming it down, refining its edges and creating one of the most contemporary and charismatic watch shapes of modern times.

"The 'Octo' is the total expression of Bulgari today," says CEO Jean-Christophe Babin. "The watch is the embodiment of our Roman roots, our Swiss expertise, and our pursuit of timeless elegance and uncompromising design."

More than a facelift, the 'Octo' benefitted from a complete mechanical upgrade. In acquiring Gerald Genta and Daniel Roth, Bulgari had assumed manufacturing facilities in Saignelégier, La Chauxde-Fonds and Le Sentier. Having moved its design centre from Rome to Neuchâtel, the brand was able to bolster its watchmaking credentials by manufacturing its own movements.

"When it comes to our jewellery, Bulgari pursues feminine timelessness and contemporary

"WORLD RECORDS ARE THE FRUITION OF A JOURNEY TOWARDS OUR ULTIMATE GOAL TO PUSH THE BARRIERS OF MECHANICAL WATCHMAKING."

elegance," says Babin. "When we asked ourselves what such a mission would mean for men's watches, we immediately started thinking about thinness. Now that we are able to design and manufacture movements, dials, cases and bracelets in-house, we were able to turn our ambitions to the rarified area of ultra-thin watchmaking."

The resultant collection was the 'Octo Finissimo', a family of watches that has, to date, yielded three world records in five short years. The first arrived in 2014, when Bulgari announced that the 'Octo Finissimo Tourbillon' was regulated by the thinnest tourbillon movement ever created, measuring just 1.95mm in depth. The second record, in 2016, was the 'Octo Finissimo Minute Repeater', which, you guessed it, became the world's thinnest striking timepiece. Bulgari's in-house-developed BVL Calibre 362 was a mindboggling 3.12mm thick. With an overall case depth of a mere 6.85mm, the 'Finissimo Minute Repeater' was slimmer than the then-current iPhone 6.

"World records are the fruition of a journey towards our ultimate goal," says Babin, "to push the barriers of mechanical watchmaking."

Complicating the hat-trick of achievements is this year's 'Octo Finissimo Automatic', which, at 2.23mm thick, enjoys the kudos of being the slimmest self-winding movement currently on the market. The movement – the Bulgari Calibre BVL 138 – sits inside a 40mm case that stands just 5.15mm off the wrist. It's a surprisingly solid affair for something that weighs a grand total of 73g.

So, where next for the 'Octo'? "This collection offers huge potential," says Babin. "Whether that's stunningly complicated movements or innovative materials, we go where others don't."

Wherever that may be, the refined yet masculine style statement of the Bulgari 'Octo' has resonated with enough watch fans to bestow upon it almost immediate legendary status. Seventies chic updated for the 21st century man. ■

GQCARS

WORDS ANDREW CHESTERTON

NAKED AMBITION

THE SPANKING NEW AUDI R8 SPYDER WILL DO MORE THAN BLOW THE COBWEBS OUT.



here's a reason you don't see crowds heading to a music gig sporting earmuffs. And that's because sound is so much better when there's nothing sat between you and it. Sure, pop pest Justin Bieber may be the exception here, but still, generally speaking, the fewer obstructions the better.

All of which makes dropping the top on the new Audi R8 Spyder, inviting the unfiltered roar of its thumping V10 engine into the cabin,

in the bonnet – that's reserved for the 'ample' luggage space, provided your luggage consists of a sandwich and a travel-sized packet of tissues. Instead, the donk's mounted what feels like an alarming 10cm behind your head. And so it is you can physically and aurally engage

to a tunnel – to throw that howling V10 sound against the walls and

And while that piece of shouty, angular Italiano costs north of \$470k, the R8 Spyder's a comparative bargain at just \$388,500. Comparative.

The Spyder claims a lightning quick zero-to-100km/h sprint of 3.6 seconds, though it honestly feels faster with her top off – well, life quickens sans vetements, non? – the wind snatching at your face, rendering all the German engineering in the world powerless when it comes to keeping the cabin completely calm at speed.

And it's at brutal speed that this thing sings. OK, snarls. Push a right foot into the carpet and the R8's all-wheel-drive system even a hint of spin – propelling the car all the way to a licenceobliterating 318km/h.

It grips neatly through the corners, but it's the way it pounces anyone lucky enough to place two hands on the wheel at speed. As a result, you can't but help push this thing harder and harder – openly

supercar stuff behind when you want. Select the 'Comfort' driving



TESLA MODEL X

BEST PLACE

TO DRIVE IT

Somewhere not too far from town, because if you put the foot down you won't get far. But Tesla is installing charging stations at places you might want to stop and have lunch. Clever.

How can you not love a car that offers a 'Ludicrous' performance mode and Falcon Wing doors that make the old scissor-style Lamborghini ones look try-hard? And a touchscreen the size of a coffee table? Well, for a start, just look at it, because unlike earlier, sportier Teslas, the Model X – an electric SUV that's more like a people-moving pod – is not pretty, even with its doors locked in attack formation. It also has a ludicrous price tag, starting at \$201,100. Still, that hasn't stopped early adopters in flashy suburbs snapping them up, but is it worth the investment?

The test drive

STYLING

Yes, we understand that aerodynamics are important for electric vehicles. But does that mean it has to look like a creased egg? Tesla is not a company that's ever been afraid to take chances, and even Elon Musk has admitted to "hubris" when it comes to the Model X. The doors, in particular, have had what he calls a "software problem", but they're ingenious when working. And they do turn heads, as does the entire look of the Model X. But, perhaps, not always for the right reasons.

ENGINE

There isn't one, in the traditional sense. Its three-phase, four-pole AC induction motors may sound geeky, but they make a Ferrari-like 447kW of power and 1074Nm of torque in the P100D version we drove. The fact you only have one gear means there is no delay in acceleration, either, which allows this machine to near-silently smash its way to 100km/h in a staggering 3.1 seconds. You have to engage 'Ludicrous Plus' mode to do so, but who wouldn't want to press that button?

DRIVING

Clearly the Model X is quick in a straight line, but it also manages to acquit itself quite well around corners. The EV advantage is being able to keep a low centre of gravity, which is good. Being a very large vehicle (it's 1.7m high, 5m long and 2m wide) you'd expect some body roll, but it's fairly well subdued. The steering is reasonably tactile, too, but does feel slightly remote at times. Overall, though, the Model X is a far more involving drive than most SUVs on the market.

PRICE/DELIVERY

A car with a starting price of over \$200,000, which is what our P100D model would set you back, needs to be impressive. But what's disturbing is how quickly you can option it up to cost even more. Our vehicle came with \$8000 wheels, a \$4350 six-seat interior layout and very nice leather seats, for \$3600. All up it tipped the scales at a whopping \$305,809. It really should be prettier at that price. You can order one mean foregoing that summer holiday.

NTERIOR

While there's clearly some debate over the excellence of the interior is perhaps its greatest strength. There's plenty of room and the option of five, six or seven seats means it's very flexible. And there's so much room inside it feels like you can go for a stroll between the pews. The touchscreen is class leading and comes with seamless connectivity. Overall, the vibe is high class and futuristic. Throw in the EV-levels of quiet and it really is a mighty fine cabin.

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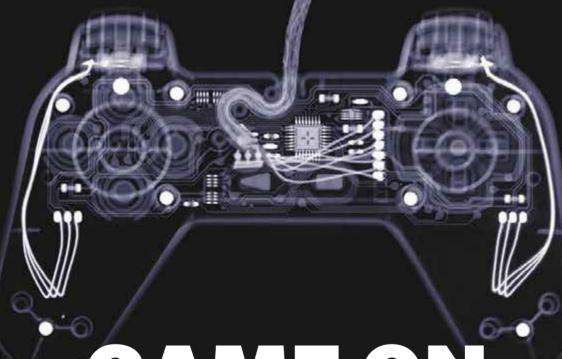


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GGINC.



GAME ON

IT DWARFS THE MUSIC AND FILM MARKETS (COMBINED), WITH 2017 GLOBAL REVENUES EXPECTED TO REACH \$140BN. TIME TO PUT DOWN THE CONTROLLER AND MAKE A SERIOUS INVESTMENT IN GAMING.

WORDS DAVID SMIEDT

t was an event that screamed 'MONEY' – like proper pinstriped '80s money, NBA ballers at a gentlemen's club type of coin.

This past September, French video game giant Ubisoft commandeered the British Museum for the launch of its latest *Assassin's Creed* instalment, *Origins*. Figures dressed as the ancient dog-god Anubis silently (and eerily) ushered *GQ* into a candlelit, hieroglyph-bedecked enclave. The air hung heavy with incense and Gallic triumphalism as a select gathering dined beside the Rosetta Stone.

Such a display of wealth does come with some foundation – in 10 years and 10 iterations, the franchise has sold in excess of 105 million units (retail price of each roughly \$100), expanded into comics, novels, a \$300m-grossing movie, art books, a clothing line and planned standalone mobile game.

It's an entertainment behemoth. And but one of several within the company stable (Jake Gyllenhaal's reportedly signed up to the film of its *The Division* franchise) that informs an industry that's forecast to hit \$140bn by the end of the year.

In terms of competition, titles like EA Sports' FIFA Football (first released in 1993 with a version every year since) and Activision's Call of Duty (debuting in 2003 and with 13 sequels) generate similar amounts of head-spinning profits – the latter seeing nearly \$20bn in sales worldwide, with its latest addition, Call of Duty: WWII, released this month.

Earlier this year, Nick Griffin, head of investments at Australian equity manager Munro Partners told *Livewire*, "The network effects of Google, Facebook, or Amazon are now so strong that only regulation could break them. And if I had to point to the next thing that comes along that could potentially have the same network effect, it's probably video game stocks."

That's not to claim that such shares are going cheap – and nor is this the stock equivalent to a one-night stand given the long play required.

A single Ubisoft share will cost you around \$95 – but they've delivered a 70 per cent spike the past 12 months. Meanwhile, EA's shares have climbed over 700 per cent in the past five years, with Griffin adding, "We started looking at this three years ago, it's been a good investment for us and I think it's got about three years to go."

The reasons are manifold. First, new technologies like Virtual Reality (VR) and Augmented Reality (AR) – see the *Pokemon*

STOCKS TO WATCH

ACTIVISION BLIZZARD

Which owns seven franchises with more than \$1bn in life-to-date revenue.

NINTENDO

Ahem, gamechanging new
hardware in the
form of the Switch
and key titles like
The Legend Of
Zelda and Super
Mario Brothers
meant nearly 150
per cent profit
surge forecast
this year.

ADVANCED MICRO DEVICES

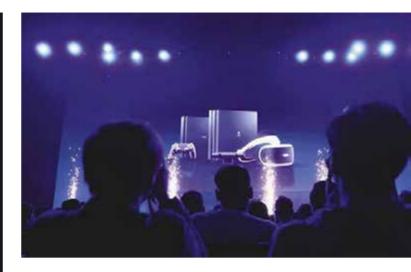
A leading manufacturer of graphics chips for PCs which is also betting hard on VR tech.

EA GAMES

You know
you're doing OK
when you can
afford Christiano
Ronaldo's fee
for appearing
on the cover
of your latest
football game.
Ditto LeBron for
basketball and
so on.

SONY AND MICROSOFT

MICROSOFT Manufacturers of the PlayStation and XBox, respectively, because consoles are swiftly becoming 4K UHD entertainment hubs that have expanded their remit beyond gaming and into streaming services like Netflix. And for the time being, you'll still need dedicated hardware.



Go craze of 2016 – are literally adding new dimensions to the business. Then, there's the growth of e-sports – live competitive events in purpose-built stadiums which are then streamed to millions of viewers worldwide and where every player (plus the majority of fans) have to buy the software to be involved. Finally, there's mobile gaming, also growing to such a degree that the likes of Candy Crush advertisements now inform primetime Australian television.

Ron Curry, CEO of Australia's Interactive Games and Entertainment Association, says that gaming's already a \$3bn industry in Australia. Alone.

"From an investment point of view, people want to get on board this train but they tend to only focus on the front end - video gaming as we know it," says Curry. "But it's the back end where the future lies, as this technology is becoming used beyond the boundaries of just entertainment. For example, we have Australian game makers working with NASA for astronaut training and Alzheimer's Australia engaging game makers to create virtual experiences for carers to better understand the illness. And all this knowledge and intellectual property lies in the hands of the gaming developers."

Ubisoft's creative director for *Origins*, Jean Guesdon, is a boyish amalgam of FROM LEFT: SONY
PLAYSTATION
EVENT AT THE E3
CONFERENCE IN LA;
UBISOFT'S ASSASIN'S
CREED: ORIGINS;
PLAYING EA SPORTS'
FIFA 18 ON NINTENDO
'SWITCH'.

Gaming's already a \$3bn industry in Australia. Alone.



geek overlord and rock star – with the latter's hovering PRs stepping in to answer questions considered beyond his remit.

He too sees exponential future growth, or, as he puts it, "tonnes of hybridisation".

"VR and AR are opening new possibilities that the technology is not yet meeting, but history has shown us that it will," Guesdon tells *GQ*. "With VR, I think games will only be a small portion of it, we can do much more – medical, engineering, complex assemblies, and all of these will benefit from technology that comes from the world of gaming."

Another area set to boom is gaming's move into education. A fact not lost on Ubisoft which has included an explorable ancient Egyptian world that children can interact with alongside the *Origins* release. It costs no extra and unlike the game itself, is for all ages. It's a first in the field and is couched by the Ubisoft team as a magnanimous gesture in which it wants to give a broader range of users the opportunity to share the beauty – and it is beautiful – of the world they've created. But it's hardly a stretch to assume this could easily fit into a longer-term strategy where

in addition to being in most every home, they find their way into schools, too.

Finn Kelly, chief investment officer at gen-Y-centric finance organisation Wealth Enhancers, believes gaming stocks are well worth considering. "The industry has a lot of growth ahead because of the combination of the increase in direct purchase and download of video games, along with the rapid growth of mobile gaming and the huge global opportunity with competitive gaming or e-sports," says Kelly. "These factors provide the opportunity to expand margins which will result in greater returns for the investor."

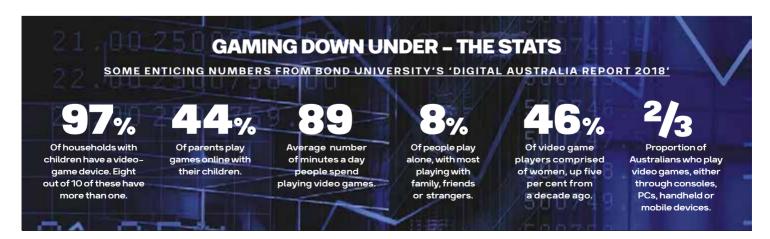
In terms of specific tips, Kelly believes "EA Sports is a good diversified play as it's effectively buying up a number of the up-and-comers. Take-Two is another large company that could have more potential upside. Another great, cost-effective and easy way to get exposure would be to buy the Gaming Exchange Traded Fund stock code GAMR, which is traded on the US exchange. This provides you exposure to the entire industry."

Even Nasdaq recently got on board by urging investors to consider a sector which

it states' "pulls in more revenue than music and movies".

Still, Marcus Padley, a stockbroker with 32 years experience and the driving force behind the Marcus Today investment advice subscription service, warns that there are both challenges and costs involved. "You have to go overseas," he says. "Markets like the United States are accessible - try NAB Trade which did a push into international equities a few months ago - but brokers do charge slightly more than when accessing the local market and it can be slightly prohibitive. You also have to pay American withholding taxes if you do get a dividend and there's quite a bit of paperwork involved initially. When starting out, stick with the big players like EA or Activision but remember you're buying the equivalent of Comm Bank shares, so they're going to be expensive. Then, once you get a sense of the market, sit by the pool with a cocktail and diversify your holdings by asking which companies are poised to do something totally unexpected."

From there, much like *Assassin's Creed* itself, it's about personal plotting on how to make a killing. • *assassinscreed.ubisoft.com*



HE PROFESSIONAL DETOX

- and yet, after another year of stressing and overworking, we're all for a purifying retreat. And by that we mean we're jumping on a plane for the Philippines and The Farm at San Benito - the ultimate for tired professionals in need of a detox, refresh and recharge, with a broad menu of programs across a heady mix of eastern and stern treatments. Yummy. THEFARMATSANBENITO.COM

ALPHABET CEO AND GOOGLE CO-FOUNDER, LARRY PAGE, LAYING DOWN WHAT'S REALLY IMPORTANT WHEN SEEKING SUCCESS.

Engage some forward planning by securing early tickets to next year's recently announced World Business Forum in Sydney. The two day event - held May 30-31 at The Star - will feature a wide sling of content from creatives, entrepreneurs and business leaders including former Ford Motor Company CEO Alan Mulally, renowned creative strategist Sir Ken Robinson and former Aussie F1 driver Mark Webber. WOBI.COM/WBF-SYDNEY



We're firm fans of the Entrepreneurs on Fire (EOFire) podcast, hosted by John Lee Dumas an inspired mix of quests each talking about their relationship to professional success. exploring 'aha' moments as well as the apparent need to have met failure in order to achieve. FREE; iOS

THOM BROWNE.

It's a personal desk lamp and it's by Dyson. Which means a slick piece of tech stuffed with LEDs that'll last up to 144,000 hours, a heat pipe that draws rising temps up and out and a touch-sensitive dimming ability that also has memory recall. Working into the night never seemed like such a bright idea. 'CSYS DESK LIGHT', FROM \$850; DYSON.COM

THE CARDHOLDER

Dave in sales is popular (even though he works in sales and his name is Dave). He holds the gaze of all colleagues, owns his opinions and he's never once been seen wedging a George Costanza-esque wallet into the trouser of his Berluti suit. Be like Dave - own a cardholder (and why not something with a pop of colour like this piece from Thom Browne).

'PEBBLE-GRAIN LEATHER CARDHOLDER', BY THOM BROWNE,

APPROX. \$329; MRPORTER.COM

HOW TO BUILD SUCCESS (AND PROFIT) **THROUGH COMPASSION**

NICE GUYS, WE HAVE GOOD NEWS - YOUR DAYS OF FINISHING LAST ARE NUMBERED. TAKE A SEAT AS WE ALL TALK ABOUT OUR FEELINGS.

raditionally, it's always paid to be a professional arsehole. After all, the corporate jungle can be brutal, with enough egos and backstabbing to make federal politics seem like a sorority pillow fight.

Navigating through the rich history of work, compassion's long been peripheral. To be frank - it's never really been necessary. But we're living in interesting times, and compassion is, arguably for the first time, making its presence felt in the corporate world. Especially given research that presents its direct relationship to increased levels of productivity and that other all-important P-word - profit.

"Machismo is an ineffective way of managing working relationships," states Alain de Botton, author, philosopher, and all-round compassionate guy.

De Botton's also founder of The School of Life, a global organisation that runs training on emotional intelligence. "But machismo was once an effective strategy," he adds. "Giving brusque commands is a good way to get people to push a coal trolley faster, for example. When the work is physical, emotional distress doesn't hold up progress. Today, the world of work is very different."

It seems small cruelties and failures of compassion are costing us. This might seem counter-intuitive to the ambitious alphas out there, but there's a fast-growing trend that outs the realisation that failures of being compassionate are illogical, self-defeating even.

"Getting the best out of people at work is a complex job – and one of the most important practical tasks of management," says de Botton. "Employees who understand the value of what they're doing and who aren't drained by anxiety and conflict will produce more, and better, work."

Dr Emma Seppälä agrees: "When organisations make the effort to promote an ethic of compassion, the result is a happier workplace and often an improved bottom line."



Seppälä is Science Director of Stanford University's Centre for Compassion and Altruism Research and Education, and author of *The Happiness Track*. She's one of the many voices in compassion research finding that the emotional tenor of management culture is shifting.

It's not compassion for compassion's sake either, says Stuart Taylor, CEO of Springfox, a Melbourne-based organisation specialising in resilience training. Through their research (surveying 26,000 people in Australia and overseas) Springfox found that large organisations aren't running in compassionate ways.

"Our data suggests 55 per cent of people worry excessively," says Taylor, "and a big part of that is living in a fear-based culture, which inhibits creativity and increases staff turnover."

If you need more convincing of compassion's business case, research from Harvard Business School found that leaders projecting warmth are more effective than those who project machismo. It comes down to trust - employees are more likely to trust someone who's kind and greater trust, and greater compassion, improves performance.

Luckily, if you think you're more Patrick Bateman than Jason Bateman, don't sweat it. "Empathy is not always a born trait," Taylor adds. Rather, it's a learned skill.

Which is good news, especially if your workplace is suffering from too much of the macho. If it is, start opening up. Empathise. Pay attention to colleagues and bosses. And above all, be generous and kind instead of reacting to trivial hurts that, in the end, trivialise us.

Try a little tenderness

Organisational psychologists Monica Worline and Jane Dutton co-authors of book Awakening Work - outline four elements to help build compassion in the workplace.

NOTICING

The first step on the road to caring is paying attention to others. People give subtle clues when something is wrong, whether that be their tone, the way they work, body language. Notice these and, in a caring way, ask them what's going on.

INTERPRETATION

Compassion is impossible to fake. Start by considering other people's suffering as legit. That might mean actively countering any secret belief that someone must have deserve whatever it is they're going through.

FEELING

Reach down deep inside and you'll find the Big E, empathy. When people we care about are suffering, we care too. This is about expanding our capacity for empathy to the workplace. Small gestures will increase your approachability and people will feel more connected to you.

Think of this as an improv class. Take compassionate action from the circumstances at work. Zero in on your suffering target and then compassion the shit out of them, tailoring your action to meet their needs. For employers, that means listening, offering work flexibility, and making small gestures to show vou care.

FIRST PAST THE POST

HOW THE MAGIC MILLIONS BROKE THE MOULD TO REDEFINE THE AUSTRALIAN RACE INDUSTRY.

nyone with a manager who's better at jargon than creativity will be familiar with the term 'disrupt'. In the business context, it essentially means applying a radical new model to an established industry then watching the money roll in. Think Netflix with television.

The business of sport has also been impacted. A prime example is cricket as the IPL and The Big Bash Twenty20 leagues secure the crowds and ratings Test matches (aside from The Ashes) long for. Elsewhere, tennis and rugby have also experimented with televised format shake-ups in the hopes of injecting some extra adrenaline into the brand.

It's now horse-racing's turn and the challenge is formidable considering the stranglehold of tradition that the Melbourne Cup and its associated carnival holds over the nation. One tactic has been to throw bank vaults of cash at certain high-profile

races – Sydney's recent Everest came billed as "the world's richest race on turf" and the massive marketing spend, aimed at attracting peak attention seemed to have worked, with a packed Randwick and TV coverage that interrupted Melbourne's Spring Carnival.

Further north, however, the Magic Millions carnival on the Gold Coast has taken a more holistic approach – a horsapalooza if you will.

It's a long way from what it launched as in 1986 – a horse sale that was then bolstered by the inaugural '2YO Classic' 12 months later. It was a niche event – far removed from all it currently offers – and one that lured thoroughbred horse enthusiasts, few others.

Come the late '90s and the auction house was almost bankrupt – to be put out to pasture were it not for retail businessman (and horse breeder) Gerry Harvery and throwback ad-man, John Singleton.

Cut to today and the Magic Millions' is a glittering event (now solely co-owned by Harvey and wife, Katie Page) on both the equine and standard calendar. Because the brains trust were quick to realise that true brand growth lay in giving a wider demographic access to the heady glamour of the occasion. And that meant hoof-thumping, thoroughbred-galloping, by-a-nose-winning race days. Aside from getting behind a series of regional events, its showstopper is run on the Gold Coast – which in 2016 became Australia's first \$10m day, where seven of the



Purchased at Magic Millions in 2013, Winx boasts a ROI of 165.4 per cent.





nine barrier draws offered prizes in excess of \$1m. Throw in strategic partnerships with the likes of Moët and one of the nation's more cutting-edge fashions on the field, and you have an event that melds moments of luxury to the fast-paced allure of racing and auctions.

Another product added to the brand last year by owners Harvey and Page was polo. It kicked off the 12-day event, drew 2000 spectators to the Gold Coast Spit and sold out VIP marquees – tickets for which went for \$350 a head.

Knowing a thing or three about marketing, the Harveys were canny enough to realise that nothing bestows instant cred on a new event like the presence of royalty. And so it was that Zara Phillips, Queen Elizabeth's grand-daughter, saddled up for a chukka, watched by her husband, former England rugby player Mike Tindall (who we tapped for some horsey investment insights).

Of course, if you have the cash to splash you can still simply head for the Queensland coast to go in with a bunch of mates to buy a share in the next Winx (purchased at the Magic Millions in 2013 for \$230,000 – and boasts a current ROI of 165.4 per cent).

This year's Magic Millions is out of the gates on January 7 – and in terms of strategic expansion, there are few stronger runners in Australia. Because if sustained commercial growth results in your brand evolving to mean different things to different markets and demographics, it's safe to say you're not merely disrupting, but leading the field by several lengths. *magicmillions.com.au*

Win Tickets

Woodford Reserve, the official bourbon sponsor of the Magic Millions, is giving you and a friend the chance to win a money-can't-buy experience to attend the 2018 MM Polo, worth over \$7000. Enter by going to GO.com.au/win.



CLOCKWISE

CLASSIC, 2016;

ZARA PHILLIPS

IN ACTION: MAGIC

MILLIONS SALE DAY.

GQINC.



THE FORMER ENGLISH RUGBY PLAYER MOVED FROM PITCHES TO PADDOCKS, AND LEARNED A FEW LESSONS ALONG THE WAY.

GQ: How did you get into horse-racing? Mike Tindall: Before Imet [wife] Zara, I'd never been to a horse race, but she's massively passionate about it. Then it's like any sport, you meet a couple of jockeys and try to understand what they're doing to win. Next thing you know, you accidentally buy a horse and then... GQ: How do you accidentally buy a horse? MT: I was just trying to be involved at an auction] so I could say, 'Oh yeah, I bid on a horse'. The night had been going on and everything had gone for \$25,000 plus. They brought out a new horse. I've got my hand up just to start it off basically and someone got there before me and the auctioneer's going, '10, 12,' and then it was literally like the room was empty. I was looking at the auctioneer going, 'I do not want

this horse'. He's saying, 'Well we've got an unenthusiastic bidder. Is anyone going to help him out?' Everyone went, 'Oh no'. Then when we finally got Monbeg Dude on the track, he did really well for us. GQ: What do you like most about the **Magic Millions** carnival? MT: I just like the way they're doing it in terms of only Magic Millions horses that are bought at the Magic Millions sale can race in it. GQ: Is horse ownership more accessible now? MT: I think they're finding more and more affordable ways of making syndicates that won't break the bank. Then you're gonna get to be at some really special days and have some fun and then make money. GQ: Do you have to back your own horse? MT: You have to. It's an unwritten rule.

Tindall wears cardigan, approx. \$245, by Levi's Vintage at Mr Porter; jeans, \$825, by Saint Laurent at Harrolds; and T-shirt, \$59, by Polo Ralph Lauren at Myer.



TUXEDO, \$5500, AND SHIRT, \$580, BY GIORGIO ARMANI. PHOTOGRAPHY: NINO MUÑOZ. GROOMING: JOHNNY HERNANDEZ FOR BAXTER OF CALIFORNIA.



PRESENTED BY AUDI



Join us as we celebrate the distinguished class of 2017 – a collection of inspiring and talented local and international men (and one exceptional woman).

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BORN HARLEY STRETEN, THE ARTIST KNOWN AS FLUME

HAS GONE FROM BEDROOM PRODUCER TO 2017

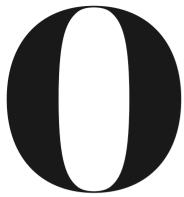
GRAMMY-WINNING MUSICIAN AND ONE OF

AUSTRALIA'S MOST SUCCESSFUL EXPORTS.

ON THE VEAR IN ASSOCIATION WITH HUGO BOSS

WORDS JAKE MILLAR PHOTOGRAPHY NINO MUÑOZ STYLING OLIVIA HARDING





ne night, late last year, Harley Streten was woken by a phone call at 3am. Early morning phone calls are rarely good news, but this one was different. It was from Canadian singer Kai, whose vocals were featured on Flume's potent 2016 track 'Never Be Like You'. She was calling to say they'd been nominated for a Grammy award.

That a 26-year-old from Manly, who started out as a kid mixing songs in his bedroom, would be in the running for the world's most prestigious music prize seems more than a little surreal. But, then again, by this point the song was everywhere, selling millions of copies, breaking the US top 20 and making it to No.1 on the ARIA charts and Triple J's Hottest 100. A Grammy nod seemed like a natural progression.

In the end, it was ubiquitous Frat-boy duo The Chainsmokers who took home the gong for Best Dance Recording, but it wasn't all bad news. Flume had actually been nominated for two Grammy Awards and his album, *Skin*, won for Best Dance/Electronic Album.

"The after-party was fun," says Streten, whose Grammy now adorns his LA studio. "It was some house party in the Hollywood Hills and there were just a lot of famous people there. I'm not really in those circles. But it's fun to see Justin Bieber roll through, with all these huge security guards pushing everyone out of the way."

Generally speaking, Streten is usually more excited about meeting less paparazzi-friendly figures of the music scene – producers whose work he admires, and who most people have probably never heard of – though he's not entirely insulated from the showbiz scene. He moved to LA in February and currently lives near British singer Charli XCX, whose video for single, 'Boys', he also appeared in, earlier this year. "I hang out with her a fair bit – she lives just around the corner," he says. "So that's cool. And Diplo's up the road."

Has he dropped by Diplo's place?

"Yeah, it's crazy," he says. "I didn't hang around too long, but he has a production room and Migos were in there – I walked in and it was just like a cloud of weed smoke. But he has a really cool set up. And he has chickens."

"I walked in and it was just like a cloud of weed smoke. But he has a really cool set up. And he has chickens."

Streten's early years have become the stuff of Australian music folklore. In 2011, going by the moniker Flume, he submitted a three-track EP to a competition run by indie label Future Classic, which was looking for emerging artists. He came in second place, with the winner bagging some recording time in a studio – something Streten didn't need because he wasn't in a band. Future Classic signed him, anyway, and he's been with them ever since.

Success came quickly. Flume released his self-titled debut album in 2012, which went to No.1 in Australia, was certified two-times Platinum and hit 12 on the US Dance/Electronic Albums charts.

"It was kind of like dreams coming true, it was an awesome time," he says. "Everything was coming together. I managed to quit my job at Hard Rock Cafe and that was a big deal because I fucking hated that job. I was pretty stoked."

But the newfound attention was also daunting. Until this point, Streten had been busy mixing songs in his room for an audience of approximately one. Now, he was being asked to get in front of a crowd and put on a show.

"I'm not a performer, so being plonked up on stage in front of thousands of people didn't come naturally to me," he says. "It was cool to see that people actually cared about the music, but getting up there freaked the shit out of me. I was so nervous the first few gigs. But you get used to it."

And he's had plenty of opportunities to get used to it, since then. 2016 was a whirlwind of endless tour dates supporting *Skin*, with Streten playing arenas and festivals across Europe, the US and Australia. All up, there were more than 70 dates.

"It was fucking mental," he says. "Nine months of touring. It was super exhausting but so much fun and super rewarding. Let's just say I'm really looking forward to getting back in the studio and writing some music again.

"I love being on the road but it takes a toll on me because it's a tough place to create. I go through huge phases of writer's block. And then I go through phases of creativity – it's a really turbulent thing. But I've learnt to not let it get me down."

Streten is looking forward to getting back home to play Falls Festival and Field Day later this year, though he's also conscious of how things have changed. During last year's ARIA ceremony, which he left with eight trophies, Streten called out the NSW government's controversial lockout laws for shuttering small venues.

"It's pretty sad to be honest," he says, of the nightlife in Sydney. "Being from Manly, a lot of places I used to go are shutting down or have shut down already. It's definitely changed a lot."

Streten is tanned and taller than you might expect, his hair is a windswept bed-head situation that the groomer adjusts and readjusts after virtually every shot. He arrives wearing a pair of square-framed Thom Browne glasses that have a touch of LA hipster about them, but which are undeniably a pretty great pair of glasses.

Despite his chilled vibe, Streten is quite guarded and chooses his words carefully. "You have to be super careful, now more than ever. Stuff that's just a passing comment can get warped, or quoted out of context and the media turns it into some bullshit," he says, citing a couple of "unnamed publications" who've burnt him in the past. "They gotta get clicks somehow."









At the time we speak, Australia's same-sex marriage survey is just starting to hit mailboxes. It's a topic Streten has spoken out about before, urging his million-or-so Instagram followers to ensure they're enrolled to vote, and he wants to make sure he comes across the right way. He pauses to ask how we're going to report what he's said about the issue, which is this:

"It's kind of ridiculous. Ireland, the UK, New Zealand – I feel like we're super behind with that and it would be nice to catch up. I hope it's a 'yes' vote – I hope it goes through. It's kind of crazy that it's still a thing we have to talk about, that it's still a discussion. To me, love is love."

It's not exactly a controversial stance. But while American pop stars are often vocal in their views – even campaigning or performing alongside political candidates - many of their Australian counterparts are surprisingly mute on the big issues. Streten's honesty is refreshing. Still, he's also aware it'd probably help his career if he just cared a little bit less about what people thought maybe even sparked a feud with another artist or two.

"I feel like if I did say more controversial stuff, I would probably be a bigger artist. Saying shit about other people totally helps because you get [written] about more often," he says. "I feel like Deadmau5 is good at that – he talks shit about people and he doesn't give a fuck, which is great. Maybe I could give less of a fuck. But I kind of just want to make music and be left alone. It stresses me out, drama like that."

When he's not working, which is most of the time, Streten's been trying to explore the States. "I just try to be in nature as much as possible," he says. "I have a van, which has a bed in

the back and I just take my surfboard and drive up and down the coast. I built a little studio in it, too, and I've got solar panels on the roof. So it's like a little mobile studio, which is pretty sweet."

Besides the mobile studio, Streten struggles to think of what he actually spends his money on these days. There are no chains or diamond studs. The Thom Browne glasses are the flashiest thing he's wearing. "Furniture," he settles on, finally. "The house I've got is 100 years old and I need to fill it – and I'm realising that if you've got an old house you need some old stuff. So I'm trying to figure it all out."

But does he ever look up to Diplo's Hollywood Hills pad and think he should just head off to Ibiza for a few months, land a steady DJ gig and let the cash rain in? He could have all the old furniture he wants. Maybe get himself a few chickens. "Yeah, the Vegas residency is where the money's at," he laughs. "Look, I'm not going to lie – the money would be awesome. It's not cheap bringing our show around – you can't just rock up with two USB sticks – but I look at it as more of a long-term thing. I plan to be doing this for a long time and I want to give my fans the best experience I can."

Electronic music is often dismissed as a bunch of guys with laptops. But as anyone who's been to a Flume gig can attest, Streten's not one to simply show up and press 'play'. Each concert delivers an epic sensory experience, which he's created with long-time collaborator, Australian Jonathan Zawada.

"We've made a really curated, awesome experience," he says.

"We've done live visuals for each song and the lighting show takes them on a journey. I like that theatre."

Already an accomplished artist in his own right, Zawada is perhaps best known for his images of flowers on dreamy, digital backgrounds – the kind featured on the *Skin* album cover, as well as singles 'Never Be Like You' and 'Smoke & Retribution'. Though some fans couldn't help but notice that when Apple released its new iOS 11 update, some of the wallpapers that came with it seemed awfully familiar.

"I keep getting tweets about it," says Streten. "Looks like they've taken some inspiration from old Zawada!" For the record, Zawada has said he thinks the similarities are a coincidence. We're not so sure.

Streten is hoping to head back into the studio and start on some new music. But he feels like he's in a good place in his career. One hit album means the pressure is on to make a second; two hit albums is a different matter. "There's a thing called 'Second Album Syndrome' and I definitely felt that," he says. "After the first

record, I was freaking out trying to do *Skin* and I put a lot of pressure on myself. But now I'm feeling quite free and relaxed. I don't have to prove to people who I am – I'm just excited about being creative."

Not only is the heat off, but Streten feels he has a better idea of what he wants to do next – and what he doesn't.

"I don't really want to do another album," he says. "It really takes it out of me. I'm enjoying just creating. I'm thinking maybe a few EPs and keeping the music coming out more regularly."

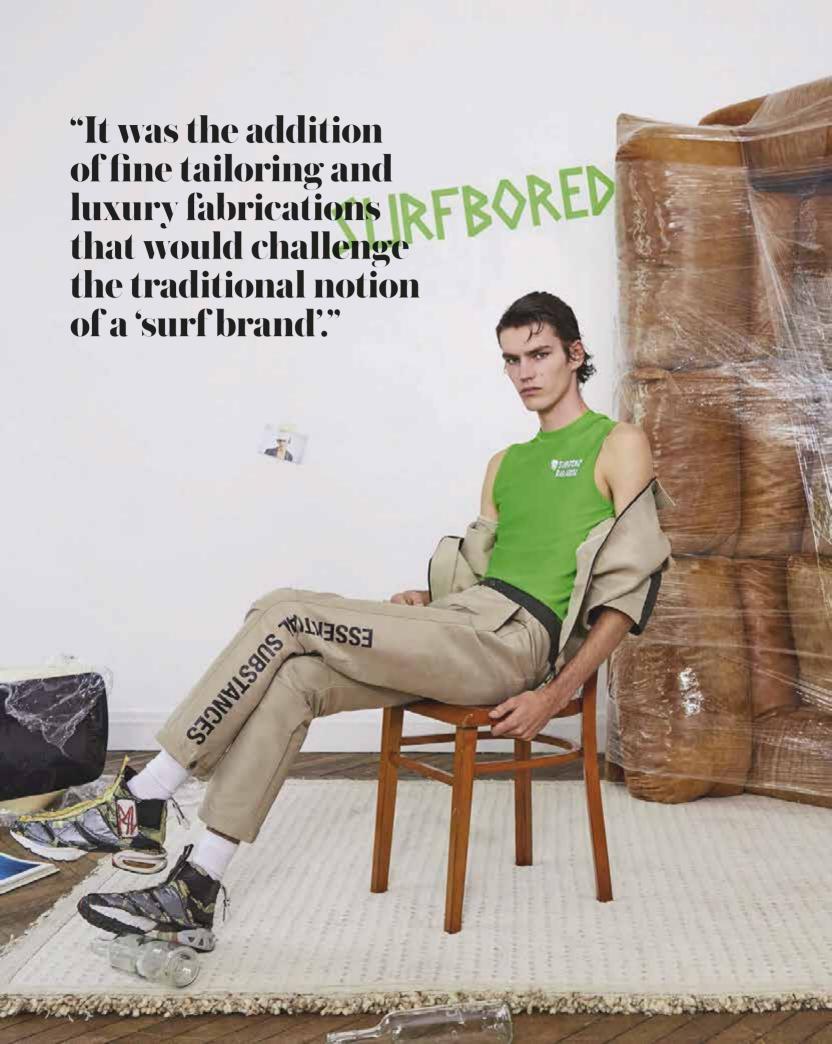
And though he's just 26, Streten says it's nice to think he's helped inspire the next generation of Aussie musicians.

"I hope so," he says. "I was just a kid who made beats in his room – but if you fuck around with it long enough, you might actually get somewhere."











LEFT Jacket, \$595, rash tank, \$230, and pants, \$695, all by EX Infinitas; sneakers, \$590, by EX Infinitas x Livo Evijärvi.

ABOVE
Jacket, \$1250, shirt,
\$590, shorts, \$415,
and bag, \$290,
all by EX Infinitas.

RIGHT
Shirt, \$575, T-shirt,
\$290, pants, \$560, board
shorts (worn under pants),
\$415, and hat, \$230, all
by EX Infinitas; sneakers,
\$590, by EX Infinitas
x Livo Eviiärvi.

Grooming Ramona Eschbach at Total World using Oribe. Casting Svea Greichgauer at AM Casting. Model Elias de Poot ta Rebel Management.

uxury is not a word typically associated with surf. But for a brand whose muse founder Lukas Vincent describes as the combination of "a young Kelly Slater and Salvador Dali", it didn't take long for EX Infinitas to start making waves in the fashion world. Not least of all, thanks to the support of heavy-hitting international retailers Browns and Farfetch, which both took a chance on the young designer, stocking a curated selection of the brand amid their stable of established high-end labels.

EX Infinitas' aesthetic blends the lyricism of '70s Australia with refined but functional tailoring, which filters through the brand's collection of men's ready-to-wear clothing, accessories, and footwear. Vincent's early years were spent on the surf coast of Victoria, and the bare landscape in which he grew up was the primary source of inspiration for the brand. Even so, Vincent clearly has his finger on the pulse of the normcore aesthetic that's dominating the world's major fashion capitals right now.

Between factory visits, press appointments and relocating to Paris, he sat down with GQ to share his thoughts on style, surf and all things Australiana.

australian style "I've always been fascinated with the iconic image of the Australian beach that's embedded into our cultural imaginations, and how this has directly and indirectly informed Australian fashion and style over the generations. There are few metropolitan cities around the world exposed to the beach in such a way, where we are compelled to integrate it into our everyday style. You can always identify Australian style, thanks to its equally modern and nonchalant appeal."

NAMING THE LABEL "In the current cultural climate – one that in my opinion, could be considered quite vapid – I knew a Latin name would possess weight. Its meaning, 'the nexus of intersecting periods between past

and future', would form the conceptual framework; I could employ elements of a more traditional nature and that of a futurist – from overall creative direction, to fabric choices or print artwork and iconography. A considered combination of past and future, for the now – with a reference to the youth of today that is constant."

BRAND DNA "The brand concept was an intuitive response to the opportunity I saw in Australian menswear at the time. I asked myself a few simple questions around what would be appealing in a relevant Australian menswear export and from that, what would define the core DNA and overall brand ethos. I knew the history of Australian beach culture and the transgressive underpinnings of surfer lifestyle would be the first components. This way the brand would have a clear identity in an oversaturated global market, and in this

international market, consumers could easily identify its origins as Australian. But it was the addition of fine tailoring and luxury fabrications that would challenge the traditional notion of a 'surf brand', and together, this would become the brand's idiosyncratic signature – sartorial surf or 'ready-to-surf' wear."

THE BEST SELLER "The 'Pocket' robe we bring back every season in new luxury fabrications. Its minimal design is ideal for layering under a tailored blazer, or with a classic T-shirt. To complete the look, our tailored board pant in its various incarnations, is a carefully engineered hybrid of an original '70s Quiksilver short and a fully tailored classic-fit pant featuring a neon 'I thought the future would be cooler' print on the back leg."

ACAINASSOCIATION MILTON MILTON

INTERVIEWED BY RICHARD CLUNE PHOTOGRAPHY EDWARD MULVIHILL STYLING KELLY HUME

A PROUD YORTA YORTA MAN, FOUNDER
OF ABORIGINAL HIP-HOP LABEL, BAD
APPLES MUSIC, SOLO ARTIST, WRITER,
AND TV REGULAR - BRIGGS IS HERE AND
HE'S DRIVING A NECESSARY DISCOURSE.

"Yeah, I was a jerk of a kid. I was always argumentative and that's what got me in trouble at school. The smallest things would exacerbate into something huge – a detention would turn into two and then I'd get suspended.

Rap music helped me focus that hostility for authority and it kept me out of trouble.

But I don't feel like I found my true voice until my 2014 [solo] album *Sheplife* – I was 25. That was when I got the grown-up idea of, 'I have to make something that's not just for me, I have to make something that I can leave behind'.

That was my goal from then on – shifting from just making songs and albums into forging a legacy. Because I thought, 'If I get hit by a bus tomorrow, what is it I'm leaving behind, what is it that people are going to remember me by? Just a dumb bunch of songs that were cool, but didn't say much? Well, that's a fucking waste.'

Reclaim Australia was the album we needed when we were kids. We had Public Enemy and NWA and Rakim – the guys who really sparked the modernisation of rap and it was phenomenal. But we jumped into the early '00s and there was this big piece missing on the mantle. NWA and PE weren't quite 100 per cent – that one per cent that was localised to us would have meant so much more.

The intention of [single] 'January 26' came from somewhere so, so honest – we never set out to be like, 'All right, we'll make this song and we'll change the way everyone thinks about it'. Nah, it was never that way. And for Malcolm Turnbull to come out and say it's divisive – well shit Mal, the day itself is inherently divisive. You're a lawyer – figure that fucking out. And I'll say he's a coward, that he's a bitch – but I'll be the one in the news the next day.

There's such a disconnect between Indigenous and white Australia – and we make fun on that on *The Weekly* - I'm reporting from 'Indigenous Australia', like it's a whole fucking other part of the country.

Our presence in the media is shit. It's too easy to dismiss the Indigenous voice – but I worked my way up and people can't just ignore me any more; they used to but now they can't as I'm on TV every week.

I remember calling out Bill Shorten on *The Weekly* – sometimes you forget who you're reaching and talking to, you're going hard and telling a joke. And then Bill rang me up and he's like, 'Fuck, that was funny' – he's an everyman, he swears. 'Yeah, thanks Bill, just keeping you on your toes.' But now, because of that, when things happen I have Bill's number. Now, I'm not saying we talk all the time, but because of this, I have access to fill him in on stuff that's going on and where things are at.







Imagine if Australia embraced Indigenous culture. And imagine if it wasn't just tokenistic – so it's not like, '*urgh*, Welcome to Country'; '*urgh* Acknowledgment of Country'; 'here they come, look at 'em'.

Australia has an Indigenous culture 80,000 odd years old, but they don't embrace it and until they do, Australian culture will remain British. There's nothing 100 per cent Australian until you embrace the Indigenous. Beers, BBQs – that shit's universal.

And it needs to be interwoven and come from the ground up, so it's not some mystical kind of idea about Indigenous people who live out in the bush – we live next fucking door.

It's not that we hate white people – it's just that racists happen to be white. And sharing culture is one of the best things in life – so to play a gig and see white kids and the other races feeling what we're bringing, it reminds us that we're doing the right thing and making something tangible people can grasp on to.

I have these avenues to exercise my opinions and my thoughts and so many young blackfellas, they hit me up, they're like, 'Thanks for saying that 'cause that's how I feel'. And that's the best stuff in the world – I couldn't give a fuck about anything else.

I don't feel any pressure – these are my opinions and I'm voicing them as best as I can. And I've never presented myself as anything other than what

I am – just a young blackfella from country Victoria. I'm not an academic, I barely made it through school and have no further education. Yeah, I'm a bum. And these opinions that I've been able to form all come from the strength of my community and everyone around me and all the people who let me be the artist I wanted to be – my family and everyone back home who supported me and helped me.

If what I'm doing sparks the next generation to say, 'You mean I can do something other than play footy?', then great. Hopefully in these kids we're building a self-confidence and self-worth for them to realise and think they can be whatever they want."

"Our presence in the media is shit. It's too easy to dismiss the Indigenous voice."



DIRECTOR OF THE YEAR

aika Waititi – part-time wearer of pineapple shirts and full-time director of exceptional movies – should have at least one Oscar to his name.

Not taking anything away from being the reigning New Zealander of the Year, but his trophy cabinet remains roomier than it deserves to be. That said, the critical acclaim he received for 2004's Oscarnominated short film *Two Cars*, *One Night*, 2010's *Boy*, 2014's *What We Do in the Shadows* and 2016's *Hunt for the Wilderpeople* did manifest itself into something significant – Waititi's unpretentious, comic approach to indigenous tales resonated with one of Hollywood's biggest stars: Chris Hemsworth.

"I'd seen *Boy* and loved it, so I knew Taika, and was such a fan," Hemsworth tells us. "When his name came up [for *Thor: Ragnarok*] I reached out to him and said, 'I'd love to work with you'."

Fast forward three years. Waititi has just spent 20-plus months aboard the biggest production set he'll probably ever work on, directing, cameo-ing in and perfecting the third *Thor* movie, not to mention goofing around with Hemsworth, Cate Blanchett, Mark Ruffalo, Idris Elba, Tom Hiddleston, Tessa Thompson and Jeff Goldblum on a daily basis.

Ever the prankster, it was Waititi's sentimental side that had all the Hollywood heavyweights on board from day one, when he arranged a Maori dance to kick off filming. That set the tone and the magic flowed from there. Given his experience is predominantly taken from working on modest budgets, you'd think the transition from small to gigantic was to be somewhat daunting.

"I'm always more proud about something where I feel like I'm not entirely sure what to do, or that it's gonna push me to find creative solutions," says Waititi. "With *Thor*, I love Chris and I think he's

really entertaining. But he hasn't really had a chance to fully explore his comedic talent until now. So that was important for me. But the main thing was being unsure. And that's why I felt like, here's a chance for me to do something good."

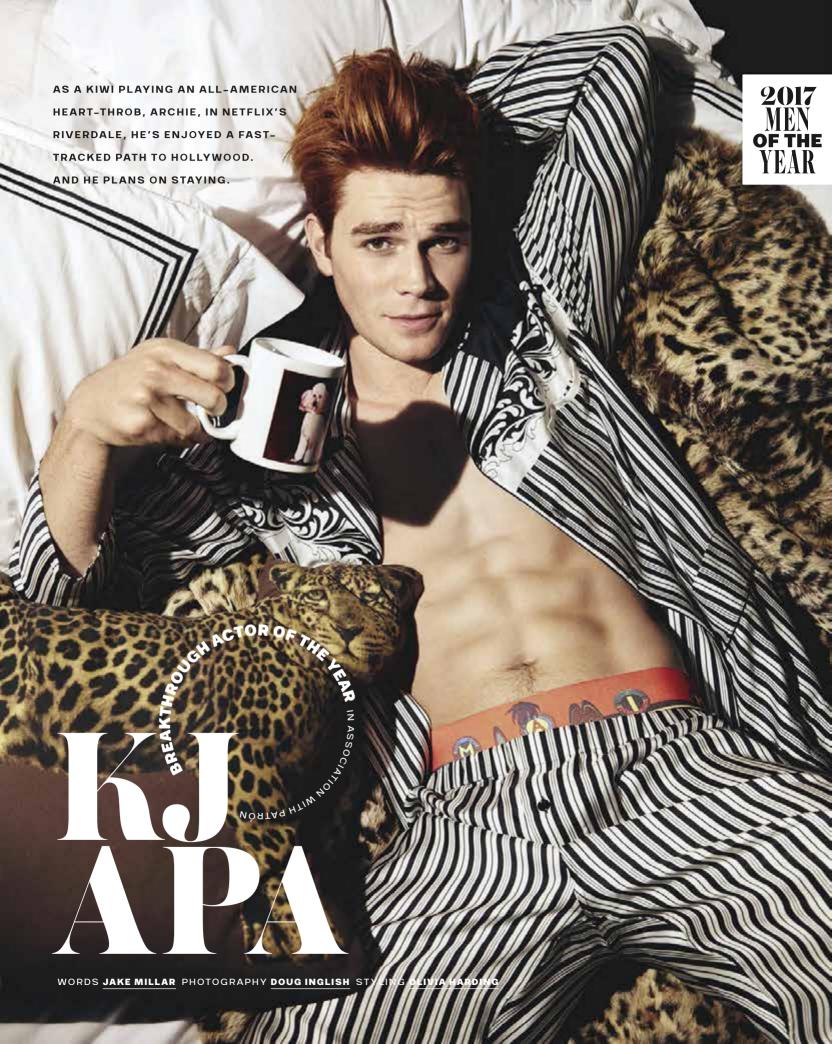
Arguably Waititi's greatest achievement with *Thor* is to take the best of Kenneth Branagh's and Alan Taylor's films, and revamp them. Namely, making Thor a more loveable hero – humour the main instigator. "Chris and I fed off each other well and could read each other's sense of humour really early on. So a lot of the time we'd try to figure out how to make things funny or make a scene better."

Waititi has a knack of replacing predictable dialogue with errant chatter that maintains attention. As a film-maker, he's like that excitable boy leaping from one step to another – so much so that you can't not be absorbed by his direction. Chatting to Waititi, we get to know a man of good nature and comic-book nerd at heart.

"Yeah, I used to collect a good mixture of Marvel and DC and Vertigo and Dark Horse comics. I was fully into it," he says. "Actually I used to put them in the dust covers with cardboard backing to keep them all straight. I loved *The New Mutants, X-Men*, and *Batman* – I mean I was really into them like a weirdo." Prior to *Thor*, superhero references inform Waititi's films. "Think you can handle having The Incredible Hulk for a dad?" his character notes in *Boy*, not to mention Ricky's fondness for superpowers in *Wilderpeople*.

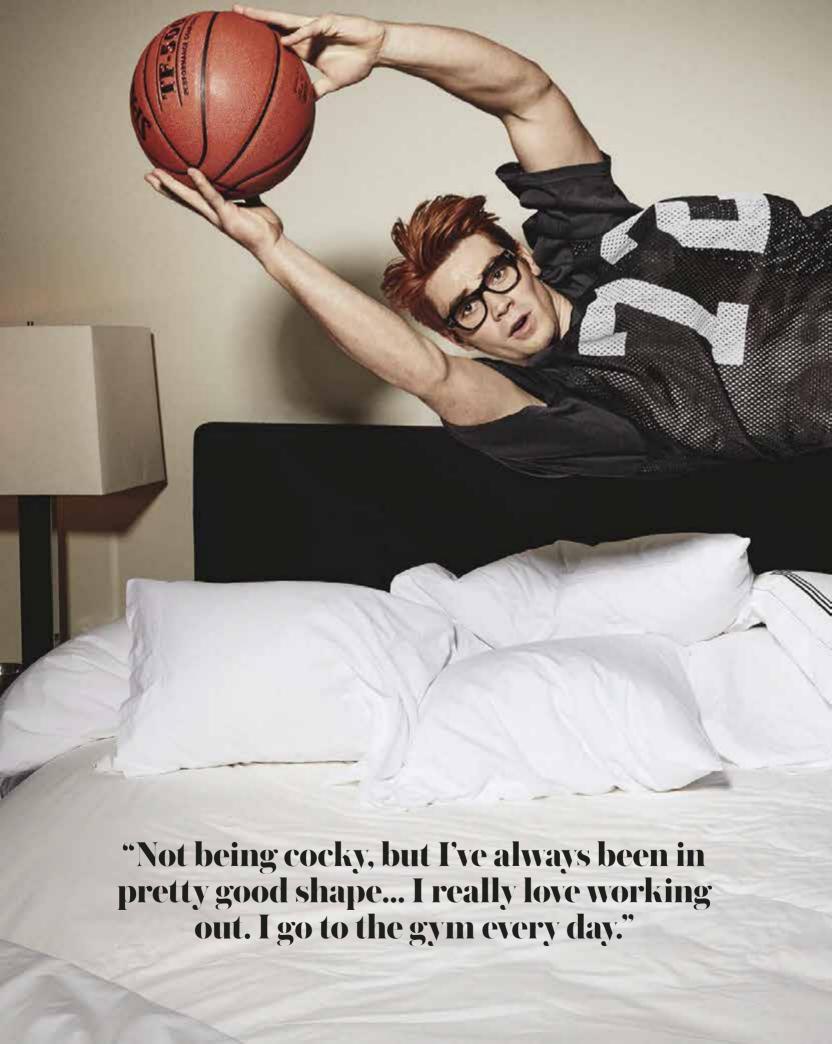
Now, we may break the main rule of Antipodean rivalry here, but we do have a Kiwi to congratulate for pitting two Aussie giants, in Cate Blanchett and Hemsworth, against each other in one of the year's biggest blockbusters. For that, while the Academy might not yet have done so, we're for adding to Waititi's airy trophy cabinet.

Thanks Taika, you're our director of the year.













'll come in from the hallway!" KJ Apa, dressed in silk Versace pyjamas, emerges from the bedroom before turning, pausing and sprinting back through the doorway. He leaps, Superman-style across the bed, as the room lights up with a trio of flashes. "Great!" shouts the photographer. Next up: pants off.

It's just gone midday and we're at a home in the Hollywood Hills. Soon, Apa will hit the shower while clothed in Louis Vuitton, and then the pool, but right now, we're capturing him mid-flight. "I usually feel pretty uncomfortable doing photo shoots," he says, now wearing underwear and a mesh top. "But today is going really well!"

Were they here to see it, millions of teenage girls – and no small number of boys – would probably agree. At 20, KJ Apa has transformed from a little-known New Zealand soap actor into the beloved star of *Riverdale*, one of TV's biggest surprise hits of 2017. And it's not hard to see why. Apa might be from Auckland, but he makes a convincing all-American heart-throb.

He's like a Ken Doll for the Instagram generation. The kind of boy you could bring home to mum, but whose torso also happens to be a set of vacuum-packed abs. He's goofy and charming, handsome but not in an intimidating way.

"Once, a girl tried to get a photo with me and all she wanted to do was touch my eyebrows," he says. "I politely declined and she had a little meltdown. It makes you really uncomfortable sometimes, but it's all good."

Apa's journey from unknown actor to the kind of person whose eyebrows might cause minor personal crises has been rapid. Born Keneti James Apa, his father is a Samoan chief – a fact celebrated with a Samoan tattoo on his right shoulder.

He was a gifted athlete and played rugby throughout high school. "Not being cocky, but I've always been in pretty good shape," he says.

"I really love working out – I go to the gym every day."

At 16, he moved from sport to screen, landing his first acting gig as Kane on long-running New Zealand soap opera, *Shortland Street*. He stayed there for a year and a half, before moving to LA and being cast in the film *A Dog's Purpose*, starring Dennis Quaid and directed by Lasse Hallström, of *What's Eating Gilbert Grape* fame.

"I've been really lucky," he says. "It's not like the classic acting story, where people are grinding for ages until they get something." Despite the *New York Times* calling it "a string of nonthreatening clichés", the film was a box-office success when it hit cinemas in January, pulling in an impressive \$246m worldwide on a budget of just under \$28m.

For now, the big screen will have to wait. When we speak, Apa's seven episodes into filming the second season of *Riverdale* in Vancouver – which means he's another 15 left. And, ratings permitting, many more after that.



"We're all locked in for six years, which is crazy," he says. "But it's going to be a great ride. When I first started, I almost couldn't comprehend that I was going to be working for 10 months straight. But after the first season, the show blew up."

The filming means long hours on set, often shooting well into the night. In September Apa fell asleep at the wheel while driving back from a 16-hour day of filming. He was OK, but the incident made headlines and reportedly spurred protests about safety precautions – and the studio's duty of care towards actors as well as the production team.

"It's pretty brutal," he says of the long days.

"But I don't care what anyone says, no one works as hard as the crew does. Sometimes, I'll have a whole day off or I'll only go in for one scene – they are working every day, from the start to the finish."

First airing on Netflix in January this year, *Riverdale* is loosely based on the characters in the Archie Comics series and has a *Gossip Girl* does *Twin Peaks* vibe. It revolves around the murder of Jason Blossom, the son of a wealthy family, whose murder hangs over the town. Apa stars as Archie Andrews and is joined by co-stars Lili Reinhart, Camila Mendes and former Disney child star, Cole Sprouse.

"When I first got the role, I wondered how Americans were going to find a New Zealander playing an all-American character that's been going for the past 75 years," he says. "So it's a real privilege to be doing this – and a massive responsibility."

Besides ensuring Apa's hair remains a cartoonish copper colour, the role has made him famous, almost overnight. He currently has 4 million Instagram followers and a quick glance at his accounts reveal pledges of undying love – as well as slightly more explicit proposals.

"Um. Yeah..." he laughs, trailing off. Given the number of stars who've been caught out sharing risqué photos with fans, Apa says

he's not likely to take them up on their offers.

"If you're someone who has a big following on social media, it's never a good idea to do that shit – whether it's on a private platform or to your mates or whatever. As soon as you upload it or give it to someone else, you never know who can grab it. So maybe just... don't take nudes?"

Sound advice. For the record, Apa is "not officially" seeing anyone, whatever that means. But it's not like he has much time for relationships, anyway – he finishes shooting in April, after which he has another project already lined up, though he's keeping tight-lipped on what that is. Then, fingers crossed, he gets a little down time before season three kicks off.

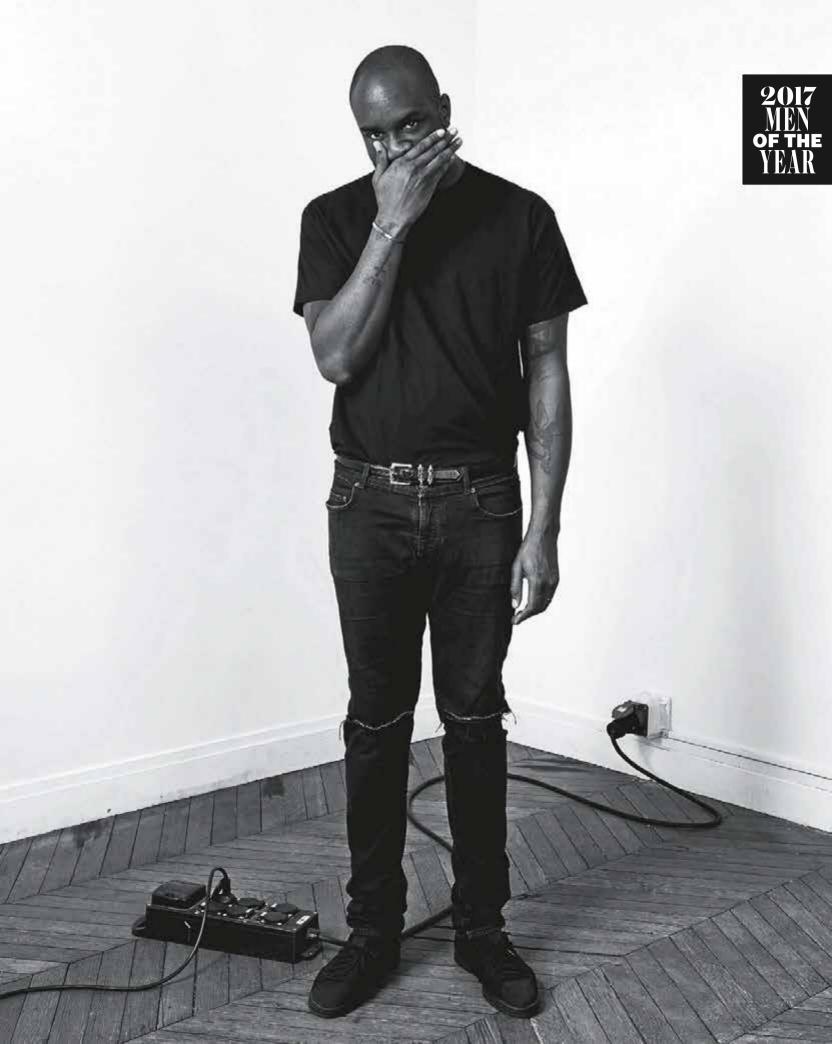
"That's always a battle – do I go home and hang out with my family, or do I keep going?" he says. "But it's important to keep that momentum up and it's good to keep working. So for the next five or six years, I just want to keep grinding."

INTERNATIONAL DESIGNER OF THE YEAR

IN ASSOCIATION WITH PATRÓN



THE CREATIVE DIRECTOR, DJ, DESIGNER AND FOUNDER OF STREETWEAR LABEL OFF-WHITE SITS DOWN WITH FELLOW STYLE INSIDER, JUSTIN O'SHEA, TO DISCUSS THE FUTURE OF FASHION.





t's London Fashion Week and designer-cum-style icon Justin O'Shea is stood against a brick wall having his photo taken – not by paparazzi but to gain entry to the Nike x Off-White 'Off Campus' event in East London. Wearing an NFL Raiders bomber jacket, he's holding a motorcycle helmet in one hand and a snapped pencil in the other.

"I had to break it in two," says O'Shea, who's here to interview his good friend, Off-White designer Virgil Abloh. "It didn't fit in my pocket and I was on the bike." O'Shea then pulls out a pocket-sized Chateau Marmont notepad, looks at us and nods – he's prepped.

As we wait, Parisian car dealer and Abloh's best mate, Arthur Kar, says hello the French way, so too Acyde Odunlami of label No Vacancy Inn. The place is a hive of style and creativity.

Abloh, in a chessboard Off-White jacket, shredded light jeans and black Nike sneakers (what else?), comes over to chat. He's all hugs, but tells us – in the most delightfully polite way – he needs to postpone.

Tomorrow, 9am, at London's Chiltern Firehouse, then.

Take two, O'Shea's in a black top that says 'Hey, I work out'. The Chiltern Firehouse is equally buzzing with creative influence, as we greet designer Jonathan Saunders, and Davide De Giglio and Andrea Grilli of New Guards Group (the fashion house that owns brands including Off-White). De Giglio looks concerned.

"Guys, Virg was DJing til late... He hasn't checked his WhatsApp since 4:30am." Being given the runaround has never been so much fun.

Take three – Abloh's *atelier* in Milan. O'Shea's tracked down the self-confessed "happy-go-lucky kid who wanted to be like Michael Jordan". And, finally, we're off.

Justin O'Shea: Are people born creative?

Virgil Abloh: Some are born with a fire to create and others aren't. I come up with 300 ideas and I weave them together.

JOS: How would you describe your approach to life?

VA: It sounds corny but I'm always focused on getting the most out of the day. In school, I wasn't going to be the best, but I always thought I had a unique ability to listen to not only what someone's saying but also why they're saying it.

JOS: What's your greatest achievement been so far?

VA: There's no better achievement than having confidence. And you don't get confidence by thinking – you get it by executing ideas.

JOS: How do you channel these ideas?

VA: I iterate. I'm my own devil's advocate. So I think of things, and then within the second of thought, I have a filter that says whether or not to execute that idea.

JOS: Where did the name Off-White come from?

VA: I was looking for a word that was nondescript, where the work would define what it was. That's where I started from and I thought that colour was great. Wordplays have always been my thing. So now, someone says Off-White thinking of the colour it might invoke, but it's the same rational to the branding.

JOS: Why did you want to start your Off-White x Nike project in New York and London?

VA: The next generation is going to overtake me. The next designer that's going to be relevant is probably a younger friend of mine. I like to foster that, instead of revolting against that. I'm all about coexisting with the generation that's going to take you over.

JOS: It's rare to see a designer wanting other people to be better.

VA: That's all I'm about. The culture that I'm spearheading I'm also giving back to because if we don't make a foundation, then it doesn't make sense. There's a community that's unheard that can make clothes and make relevant decisions. Now we're seeing that because now they're the consumer. They started saying, 'Hey, we want this'.

JOS: So basically the new generation has said it's time to change.

VA: Yeah. And I was there right before that when they were saying 'Hey, we're still just going to wear whatever'. The designers are like, 'Hey, top down'. Now it comes bottom up. And I'm part of the bottom

JOS: Is a shift in the fashion guard happening at the moment? **VA:** It's not a coincidence that every generation's design is different. For the presiding generation, you had to go to fashion school – the industry was smaller and more insular. It's getting exponentially more saturated

to the point where the person on the street has seen a runway show and can talk about it at dinner. Now, myself and others, we've downloaded how the rhythm works but don't have the formal background. My inspirations are skateboarding, Guns N' Roses, Nirvana and Michael Jordan. And I'm an architect. I'm against the whole 'Oh, I went to school to do one thing and I've never been to a concert' thing. I have specific lived memories and I apply them to fashion. That's where the shift is coming from.

up. That's the vibe.

JOS: If you had the opportunity to revitalise one of the historic fashion houses, would you?

VA: I'm open to everything. I want to define the generation, not just participate in it.

JOS: Is the key to building a brand today to be disruptive?

VA: Hundred per cent. Peter Saville was one of my mentors and 30 years ago, when he was doing Joy Division album covers and running around London with a couple friends, they were the only creatives. Fast forward to 2017, everyone and their mother is some sort of brand. Now the only way to stand out is not even to design. It's to stand out from the pool of design. I've learned that I'm not that much of a disruptor for disruption's sake. I'm only into disruption for modernisation. How does this whole engine update itself? I'm just a cog in the wheel. So my ideas are for myself but also for the system. That's what disruption is.

JOS: And is that why you're doing so many collaborations?

VA: That's another thing. Off-White is my résumé. It's my submarine to explore new space. And I collaborate because, now, not only am I designing the object, I'm playing with the emotion of the

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"I'm open to everything. I want to define the generation, not just participate in it."

brand. Off-White x Ikea is a dialogue between what people perceive as Ikea and then also what Ikea really is. And I see Off-White as, like, we might not make that product but we make it more relevant.

JOS: How'd the collaboration with Sarah Jessica Parker come about? VA: I got an email and it was like, 'Hey, hope you don't mind me shooting an email. What you're doing is really great. I've been wearing the same jeans for six months and my friends ask me if I wash them.' And her son's really into the brand. She actually sent me almost the only review of the brand that I ever wanted. Her impression was the exact impression that I had when I used to pitch the brand to friends before I started. I wanted a brand that a teenage son and a mom have in the household. Two different closets, two different aesthetics – one label.

JOS: Is there a new generation of super brands coming?

VA: I think there's going to be a crash, so it's an interesting time if you were just focused on clothes. That's why only 30 per cent of me is

focused on being a clothes designer – I'm more interested in art, furniture, architecture.

JOS: Where are brands looking for their next inspiration?

VA: Youth culture is still the engine. My ideal fashion is going to be defined by the youth, so the industry is not going to necessarily be dictating that. It's whatever the youth want to do.

JOS: Do you feel pressure being the poster boy of the new generation of creatives?

VA: I'm in the tornado of creating where there's no validation that anyone can give me unless I make something myself, so I don't feel the pressure because the pressure is less than what I have in my head.

JOS: How do you find the time to DJ as Flat White?

VA: My secret trick to being inspired is DJing. Music is the pace of culture. Communities happen around music.

JOS: So Flat White inspires Off-White?

VA: Yeah. It's like constant inspiration. **Jos:** Is the music industry more inclusive than the fashion industry?

VA: Yes, the fashion industry is like a small town that someone tweeted the location of and now it's out of control. **JOS:** I hear you're opening Off-White stores in Australia?

VA: Yeah, in Sydney and in Melbourne. They're unique spacial qualities. Not in a figurative way but in the way it looks and feels when you walk inside the store. It's important to control that message.

JOS: What do you love about Australia? VA: Australia has its own unique identity because it's a little bit off the map. And that's what diversity is about − mixing with other cultures, to find our commonalities. ■





BAND OF THE YEAR CHILD IN COLUMN THE YEAR CHILD IS COLUMN TO THE YEAR CHILD IS COLUMN

THEY'RE THE COOLEST, QUIRKIEST AND MOST STYLISH
AUSSIE PERFORMERS RIGHT NOW. WE SIT DOWN WITH
THE MELBOURNE PAIR TO DISCOVER THAT IT'S CLIENT
LIAISON'S WORLD - WE'RE JUST LIVING IN IT.

WORDS NOELLE FAULKNER

PHOTOGRAPHY CHARLES DENNINGTON

STYLING OLIVIA HARDING

Once you start peeling back the many layers of Melbourne duo Client Liaison's kitschy, pop art universe, one very clear question seems to hang in the air – where do Harvey Miller (the glasses) and Monte Morgan (the hair) draw the line in the sand? Well, the answer is fairly simple: they don't.

Since releasing debut album *Diplomatic Immunity* late last year — "a cathartic moment", they'll tell you — the pair's carved a place in the cultural canon of Australian music. It's all thanks to their outrageous stage shows, multi-dimensional visual output and highly nuanced mythology. The fact Client Liaison also makes really good pop music is the icing on the finger bun.

While most local bands can claim to have put in plenty of hard work over the years, how many have a side-business running limo tours around Melbourne, simply because they can? Yet more proof that few Aussie acts are quite as interesting – or as thoroughly committed to just being themselves – as Client Liaison is, right now.

"We love a thrill, not a cheap thrill, but moments," says Miller, with seriousness. "We try to punch above all the time, get a moment in here, another moment in there... We get very obsessive."

For the uninitiated, a Client Liaison show is an all-consuming experience. The duo's uplifting pop is all but impossible to stand still to and their stage-presence is magnetic – think Freddie Mercury meets Prince meets Simon Le Bon with New Romantic overtones.

Plus, their bicentennial-era style is on point, and then there are dancers, pyrotechnics, guest performers (like that viral 'Sorrento Moon/Teardrops' cameo from Tina Arena earlier this year) and props, which can include anything from swans carved out of ice to giant cans of Foster's. Recently, they've recently been taking to the stage accompanied by a pair of oversized water coolers – because, why not?



Ultimately, their schtick is Australian cringe culture-made-cool – rendered with refreshing conviction, and without a trace of parody.

"We could incorporate so many other theatrical elements, it's crazy – there's always more to add," says Miller. Morgan agrees: "Sometimes it's self-generating. We've created this show and the wheels are turning and they just are kicked in this direction and you just throw ideas into it," he says. "We've got this one idea, where we fake our own deaths before the tour, then reappear. All this stuff, like coming down out of coffins, zip lines, and flying around, there's a lot more. Think David Copperfield mid-'90s in Las Vegas."

Think, *Spinal Tap*. "Oh, we've had many *Spinal Tap* moments," laughs Miller, recalling a time they had an Esky filled with dry ice and Foster's descend from the ceiling at a show. "It was a big deal. But it was the tiniest Esky that barely held a six-pack. It descended from the roof and it was this little lunchbox." There's also a mention of driving Morgan's car (a Toyota Soarer, naturally) off a cliff. Stay tuned.

"Australian music's in a healthy spot," states Miller, the band having just returned from a world tour and the international release of *Diplomatic Immunity*, which has been universally praised. But it's on stage that the duo really gets to flex their creative muscles.

"Live music is flourishing and a lot of bands are embracing more theatrical elements," says Miller, pointing out the mood at this year's Splendour in the Grass, where local acts out-performed the international headliners – Client Liaison included.

"The international acts cruise in with their No.1 hits and a big lighting rig, and that's their smoking gun. Whereas acts like ourselves sit in a room for a month preparing the most epic show possible. While they're touring around the world and slowing down, we're at this advantage where we can just go bonkers. That was actually what was quite telling about where Australian music is right now."

Perhaps the biggest misconception surrounding this band, and arguably one they've actively railed against, is the idea that Client Liaison are one-dimensional '80s enthusiasts. "We like to move with more of a model of a digital agency," says Morgan, noting the importance of social media engagement and staying up-to-date with the ever-changing algorithms, researching concepts, filming and critiquing each show and working to make the next one bigger and better – Client Liaison is all business and 360-degree narrative is what is setting them apart.

It helps Miller and Morgan both have art-school backgrounds. "Bands have to act like this now. We try to present a multi-sensory experience, so you can bite down as hard as you want," says Morgan. "You can cruise on the surface, have it wash over you. Or, like some of our mega-fans, dig deep and get in the whole world that we've established."





CREATIVE FORCE

IN ASSOCIATION WITH THE STAR

Luke Davies

AFTER BATTLING ADDICTION AND CAREER
SETBACKS, THE LIFE OF AUSTRALIA'S
MOST IN-DEMAND SCREENWRITER
COULD BE A FILM IN ITSELF.

The greatest stories ever told balance plot and character. Davies' has a lifetime stock of both. His breakout film – 2006's *Candy* – chronicled his own near-crucifixion on a heroin needle throughout most of the '80s. Having built a reputation as a writer of prose, poetry and screenplays, a relationship breakdown tempted him to La-La Land in 2007. Then pretty much nothing happened for five years. He wrote film reviews for *The Monthly*, picked up the Prime Minister's Literary Prize For Poetry in 2012, which helped clear some debts, and scripted the film *Life*. Then he encountered a story about a young boy adopted from India to Australia who wanted to find his birth mother. And along came a *Lion*.

Today, the script looks something like this. It's late afternoon in Los Angeles and the sun is liquid gold. A telephone rings three times; a figure shuts his laptop and walks past a BAFTA for Best Adapted Screenplay positioned discreetly in shot. Cut to a close up. It's Davies – mid-fifties, thick black frames, a generous sprinkling of grey through the hair and the hint of a California tan. He puts the phone to his ear...

GQ: So Luke, does LA feel like a different town now that people will take your calls?

LUKE DAVIES: *Lion* has changed the way things are playing out, right now, but I say that with a grain of salt as everything could change instantly. For the moment, people are taking my calls and I have offers coming in – whereas the old thing was just desperation. For years, I was scrambling, wondering how I was going to pay the rent next month.

GQ: Was there an immediate connection with the story that became *Lion*?

LD: It was not just immediate but strong. More than that, I completely knew how to do the story and really hoped to get the job. It wasn't an offer as such. I was asked to look at the book and then put forward my ideas of turning it into a script. Others had been asked too and there was a six-week wait. Kind of like a Hollywood audition.

GQ: You were recently tapped by Tom Hanks to work on the screen adaptation of the *News of the World* novel. Is he really that nice? **LD:** (Laughs) I'm working on the script right now and his involvement is going to increase more when I deliver it next month. All I can say is, I met him when I got the job and he's every bit the completely wonderful guy you'd expect.

GQ: In addition to *News of the World*, you're also doing a television adaptation of *Catch-22* and film of the memoir *Beautiful Boy: A Father's Journey Through His Son's Addiction*. What are the challenges involved with working with an existing entity, as opposed to having the freedom to create your own world from scratch?

LD: For me, it's a positive already having a world and a bunch of characters to work in. The challenge lies in what to keep, what to emphasise and what to discard. A novel is 10 hours long and movie is two. The second factor is what do we change. You don't have to be loyal to the structure or contents of the book, you have to be loyal to making the best film you can possibly make. Even in *Lion*, Saroo actually had three relationships during the obsessive period of his search but that would only have added complications to the film so we stuck with the one Rooney Mara character.

GQ: Back to *Beautiful Boy*, is it personally confronting to delve back into addiction post-*Candy*?

LD: My first reaction was not to do it and I felt I'd moved on. But the week I met with the production company, Philip Seymour Hoffman died. My dad remembered that when *Candy* came out 10 years earlier, we were at the Berlin Film Festival and ended up having dinner with the team from *Capote*. He'd read that Phillip was something like 22 years clean – I'm 27 – when he relapsed [into drug use] then died. The night before the meeting, Dad emails me to say, "Luke, sometimes I think this family is so blessed". It was an incredibly moving moment and I realised that the one character that doesn't exist in *Candy* is that of a father. That was my way of being able to add to the *Beautiful Boy* story without feeling like I was going over old ground. It would be my way of doing this for my dad.

GQ: Is the Oscars the once-in-a-lifetime opportunity it seems? **LD:** It may well be – I'll let you know how things pan out. But I completely embraced the circus of the build up. My mum was my Oscar's guest and she'd never been to America. She now thinks that every night, I put on a tuxedo and go to some amazing party. Oscars week was like a big surreal hallucination. A good hallucination. **GQ:** Your agent calls and says they want you to write Avenuers 23

GQ: Your agent calls and says they want you to write *Avengers 23*. What do you say?

LD: You never say never. Right now I'm going to try and stick with the original stuff but I've also got to be careful of not being seen as the guy to go for orphanage films because he's really good with the emotional stuff.

FADE TO BLACK.
ROLL CREDITS.
WORDS: DAVID SMIEDT.





ACTOR OF THE YEAR

IN ASSOCIATION WITH QANTAS

Travis mme

THE STAR OF VIKINGS WOULD PREFER YOU NOT NOTICE HIM, THANKS.

WORDS ADAM BAIDAWI PHOTOGRAPHY JESSE LIZOTTE STYLING OLIVIA HARDING



e'd prefer if your mind wandered elsewhere - to things sublime, mundane, ridiculous, whatever. Consider the new, bezel-less iPhone; ponder your own mortality; think about a new gym regime that might add some lean muscle to your frame. It doesn't particularly matter – just kindly move your thoughts elsewhere. Grazie.

It doesn't take particularly long to realise it, but not being noticed is one of the driving forces in Travis Fimmel's life. Sometimes, it seems like his reason for being. It's why he bought, moved into and started renovating a ranch outside of Los Angeles. (He tried the Hills,

WeHo, Malibu and Santa Monica.) It's why he stopped going to parties in West Hollywood and started going down the road to an RSL-like venue frequented by Vietnam vets. It's why he drives a Chevy pick-up, not a Maserati (or a Tesla, if you're that way inclined).

But here's the upsetting thing. Fimmel's chosen vocation is wholly built on being noticed; on being sampled, considered and propagated to audiences, then bought, distributed and translated into audiences even larger still. Being noticed is in all of Fimmel's contracts.

Most upsetting for Fimmel is that, against all odds, this farm-raised Victorian is particularly noticeable. He's good looking, he's fit, and, above all else, he has that ethereal quality that feels more and more difficult for actorson-the-make to grasp these days: presence. It's why, in the early aughts, Calvin Klein decided to do what they've never done before: reportedly offer an unproven male model a one year, six-figure, worldwide deal to model exclusively for CK. (Klein himself has described meeting Fimmel for the first time: "So he walks into my studio, into my office, and it was like drop-dead... His presence was jaw-dropping. I called Steven Klein right away and said, 'Don't do anything. Just put him in the underwear and put him up against the window'.") The resultant underwear billboards gave Fimmel a decades-long

reminder that, in life, some things will follow you forever. That presence is also why, against every convention of logic and industry, Fimmel secured a flight to Ireland – and the biggest role of his career, as stoic Scandi-warrior Ragnar Lothbrok in Vikings - by having a friend film an audition tape in a farm kitchen.

Here's the rub – you could spend a thousand pilot seasons with a thousand actors descending on LA; smoke a thousand confessional Malboros at Golden Globes after-parties, push veterans and rookies to reveal their darkest truths, and you'd never find an actor more reluctant than Travis Fimmel.

We don't mean reluctant in an, 'aw, shucks' kind of way. We don't

mean faux humility, or even overachieving insecurity. This isn't schtick. This is

entirely serious.

"I just fucking came out here and tried to do it," says the 38-year-old, when asked to describe the moment he realised he could be an actor. "I did a class. I never wanted to be an actor, ever. I still don't."

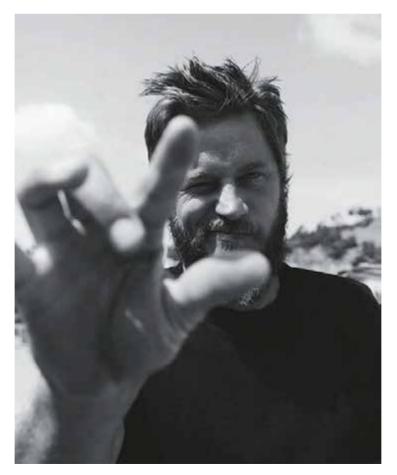
Happily, things just seem to be going that way for Fimmel. Vikings, treasured by critics for arresting cinematography, purist character arcs and a refreshing absence of gratuitous T&A, is coming into its fifth season. His upcoming slate of feature films is stuffed with an abundance of brilliant co-stars: from Sevigny to Whitaker to Buscemi.

Fimmel says that none of the things he dreads most – from auditions to publicity, much like this - have begun to feel easier.

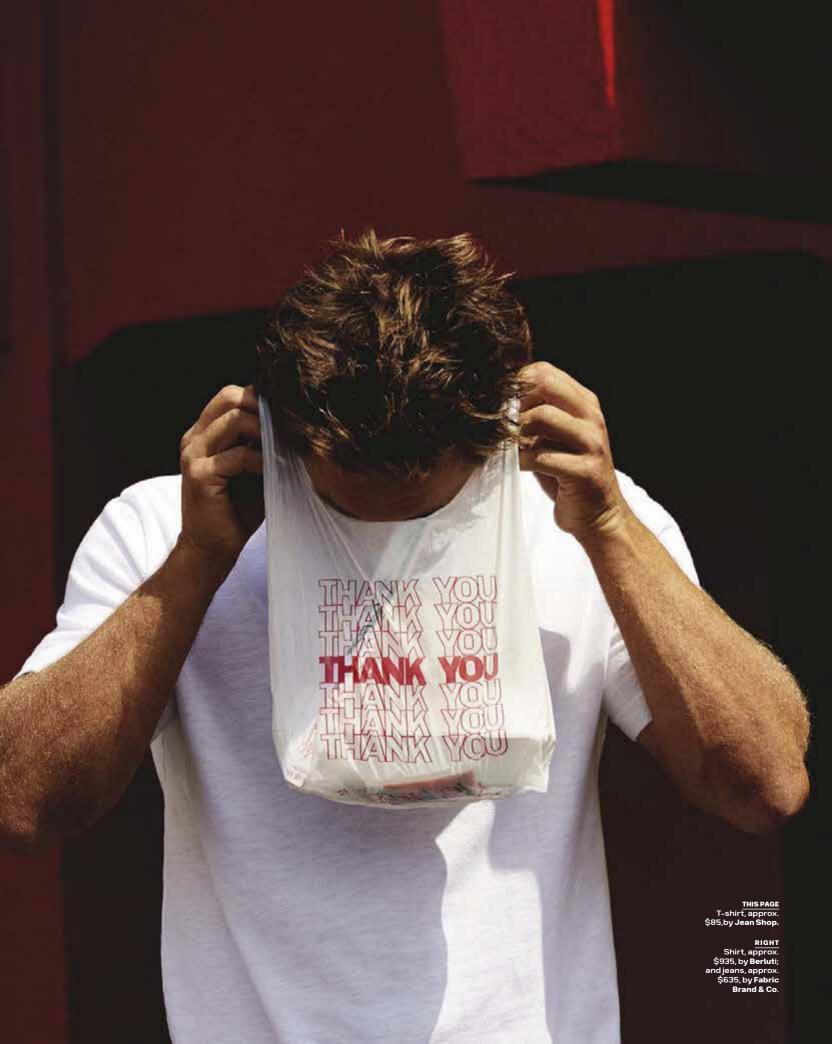
"I hate it. Absolutely hate it. It's very unrealistic. There's people that like to get up and talk in front of people. I wasn't the kid that enjoyed reading out loud in class," he says of casting meetings. "I've walked out halfway through, embarrassed, plenty of times. I put myself on video tape. I can't remember the last job I got from actually auditioning. It's horrible. Nervous, sweaty, embarrassed. I feel like a little monkey. I just panic. I get out of there."

His agents, he says, are understanding about it. They know him pretty well by now - and they realise, wisely, that it's not going to change.

"I just fucking came out here and tried to do it... I never wanted to be an actor, ever. I still don't."











But while auditioning usually becomes less and less relevant to actors with the kind of momentum that Fimmel now has, publicity skews the other way. As Fimmel, the formerly reluctant underwear model, and presently reluctant actor, becomes more prominent, studios, television producers and magazine editors only get hungrier for his face and time.

"You just have to do it. But it doesn't get easier," he says. "You get a bit more selective about what things you do. You try to do one thing that gets seen, so you don't have to do five." Count *GQ* flattered.

"It's always uncomfortable," he adds, singling out head-scratchingly incongruent product endorsements that have nothing to do with his work. "That's the worst thing, you have to promote stuff that you don't like at all. Yeah. You're just lying the whole time, mate."

The panacea for all this, according to Fimmel? Isolation. Hence the ranch. Hence the commute.

About an hour north of LA, he has a plot of land, a few horses, a motorbike. It's a little more mountainous, but still comfortingly similar to his childhood in the little town of Lockington, Victoria, near Echuca. "I don't love living in town. I'd rather be home. I hopefully won't be doing it for too much longer. I just want to make a bit of money and get home."

This becomes a recurring motif of our conversation – Fimmel would, and will, go back to Victoria as soon as his career allows it. He says this over and over, without a hint of disingenuousness.

"Shit mate, if I had the money, I'd have been home two years ago. You need a fair bit of money now to get a big farm in Australia – it's

so expensive. Unbelievably expensive. I'd love to be back – but I'll be here for a few more years."

With the conversation becoming more and more concise, it's a worthy time to take stock of Travis Fimmel, the man.

With gentle probing, he says this much – he's not afraid of being typecast. He loves his TV crew. He despises social media – those around him learned to stop asking "long ago" if he'd start using it (shout-out to his 700k Instagram followers: that's not him posting). The last two things to deeply frustrate him were the tools missing from his woodwork shed, and the fact that his dog refuses to come to him when called ("embarrasses me in front of friends, every time"). He's still maddeningly bashful about his modelling past ("I just did that modelling thing to get a visa over here. It's really embarrassing mate, but what am I gonna do – not get a visa and make money?")

One thing Fimmel makes unmistakably clear is his current passion: renovating his ranch, solo.

"I'm fixing it all up. The shed. Renovating the house. Putting up fences," he says. He started renovating the house itself a while back. "I'm down to doing exterior stuff – the trees, building stuff on the deck."

When we ask what he enjoys so much about it, Fimmel inadvertently stumbles into his real mission; his *actual* raison d'être. You know, the kind of thing that keeps a reluctant actor acting.

"I enjoy doing that stuff," he says, stomping around the grounds, bathed in mid-afternoon sun. "I enjoy seeing nothing there, doing it, then seeing something that wasn't there before."



Alan Joyce

THE QANTAS CEO'S COMPLETE FINANCIAL
TURNAROUND OF AN AIRLINE THAT WAS ONLY
RECENTLY IN FREEFALL, IS A STUDY IN DECISIVE
LEADERSHIP AND PERSONAL STOICISM.

s office buildings go, the Qantas hub near Sydney's domestic airport is as expected – functional concrete meets glass and wood with a side serve of Oantas Club.

What's unexpected, however, is that Alan Joyce – proud-Aussie-by-way-of-suburban-Dublin, occasional wearer of lemonmeringue pies, decadelong (almost) leader of Australia's historical airline – is not one for a personal office, that cocoon of division most CEOs spend a career working towards.

"It works unbelievably well," says Joyce of the open-plan approach that sees he and other acronymic management types rubbing suited shoulders daily. "It's an open collaboration and has made a big difference on how people respond."

Collaboration. It's a

word, alongside ones like 'diversity' and 'thinking big', that Joyce frequently licks with his lilting Irish accent. Push him on the strategies that have enabled him to take Oantas from a \$2.8bn loss to a \$900m profit in a single year – a company that, in the first half of the 2016-17 financial year made more money (\$515m after-tax profit) than Cathay Pacific, Air New Zealand, Singapore Airlines, Etihad and Virgin Australia combined and he's quick to jig, shining the spotlight on his team instead.

"I may get recognised, but these things are always a big team effort."

Joyce's job, as the boss, is to choose the best and let them crack on. Good leadership is about a commitment to trust; it's about the bigger picture and navigating a path to success that skirts micromanagement.

Though, brace yourself (on the seat in front), for the airline analogy about to land.

"I think it's important in leadership to operate at the right level. The senior leadership needs to operate at 35,000 feet, and when

they're worried about something then they can come down to five feet. But if they're always down there, then they can't scan and manage all of the issues that are occurring."

Joyce is in an obviously ebullient mood the day we meet. Beyond the incredible financial turnaround he's achieved to this point, (wail about falling oil prices all you want – there's much more here than shifting markets), today's also seen Qantas stocks hit their peak since 2007. Further afield – newspaper polls have predicted a win for the 'yes' campaign in the country's same-sex marriage survey.

The 51-year-old's long stated he never wanted to be known as 'the gay CEO', rather, that he happens to be a CEO who's gay. Still, Joyce was vocal early on and led the Australian business sector's support of equality.

"Well, I had that guy throw the pie in my face. And we had Margaret Court deciding to boycott Qantas and then [Immigration Minister] Peter Dutton told me to stick to my knitting, so I was probably the most high-profile voice out there, even though 1300 companies put their logo up to support it."

Again, he's quick to deflect any personal praise.

"Well, the business case is there. The LGBTI community, as an example, is four times more likely to use a brand or service if it's appreciative of them. So we know that can be huge in terms of value.

"And there's a moral case here — we tag ourselves as the 'Spirit of Australia' and what's more appropriate than the Sprit of Australia giving everyone a fair go at equality? I just hope we get the right result."

MAN OF STYLE

WORDS JAKE MILLAR

PHOTOGRAPHY ANDREW DOSUNMU

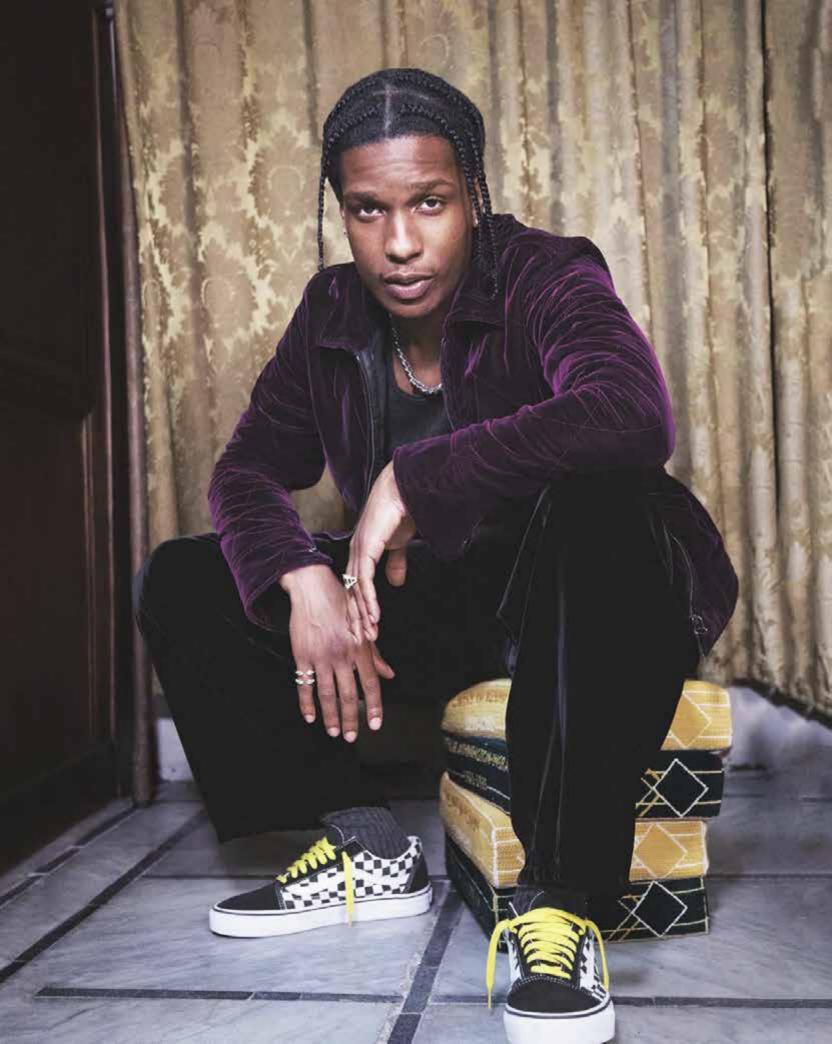
ASAP ROCKY

HOW THE RAPPER TURNED MUSIC MOGUL TURNED FASHION ICON HAS BECOME ONE OF THE COOLEST MEN ON THE PLANET.









e could just call A\$AP Rocky a rapper. It would be simpler. We could point out that the kid born Rakim Mayers was named after one half of legendary '80s hip-hop duo, Eric B & Rakim. Or that he started rapping when he was just nine years old.

There's also the fact that in 2011, his mixtape *Live. Love. A\$AP* sparked a minor music industry bidding war that eventually concluded with Rocky landing a two-year record deal at Sony worth nearly \$4m. And by the following year, he was opening for Drake and then released his first full-length album *Long. Live. A\$AP* in January 2013. It debuted at No.1 on the US Billboard 200 chart, sold almost 140,000 copies in its first week and was soon certified Platinum, after shifting a million units in the US alone.

Right now, Rocky is backstage getting ready to join the rest of A\$AP Mob for a sold-out performance in LA. Tomorrow is San Fran,

and then it's off to Portland, Vancouver, Seattle, New York and on and on. This year, he's set to release his long awaited third solo album, the follow-up to 2015's At. Long. Last. A\$AP. So it would be easy to say he's one of the world's most successful rappers. But that wouldn't be the whole story. Or even most of the story.

The story we're talking about begins a little under 30 years ago, in Harlem, New York City. Before WWII, the neighbourhood was home to many of the city's Jewish, Italian and Irish communities, but these days it's famous as the birthplace of some of rap's biggest names. Puff Daddy, Dame Dash, A\$AP Yams and Cam'ron – they all grew up there.

Rocky was born the youngest of three children. When he was 12, his father was jailed for selling drugs – he passed away in 2012 – and the following year, his older brother and mentor, Ricky, was shot and killed. By 15, Rocky was selling crack in the Bronx and for a while, he lived in homeless shelters with his older sister and mother. That was when he got the scar on his face.

"This older guy gun-butted me while we was fighting," he told *GQ* earlier this year. "He was trying to rob my Pelle Pelle jacket. I still kept it, though. It was bloody. My sister Erika bought me that for Easter. I wasn't about to give my shit up. Fuck outta here."

In 2006, the young music executive Yams launched a hip-hop collective known as A\$AP Mob, which would include Ferg, Nast, Twelvyy and Rocky, among others. Yams was also one of Rocky's

"Everybody's different... Just wear whatever makes you feel cosy." greatest mentors, and a co-founder of his record label A\$AP Worldwide. So when Yams died in his sleep in 2015 at just 26, it hit Rocky hard.

"Keep working," he explains, of how he dealt with the loss. "I'm not gonna lie. Because if we grieve it, it might take everything out of us."

But there was something else about Rocky's early music. In August 2011, his debut single, 'Peso', was leaked online. "Raf Simons, Rick Owens usually what I'm dressed in," he raps on the track, which was soon on high-rotation at radio stations across New York. This was early, even before Rocky's first mixtape had been released, but by then it was already clear: Rocky was offering hip-hop more than just a fresh sound. He'd given it a new look.

"Oh, it's lit," Rocky says when *GQ* mentions Simons, one of his favourite designers. "That's my guy. That's the lord right there."

Their connection began back in 2012, when Rocky started working on his own clothing line, a collaboration with Simons. He's since been

> a regular on the front row of shows for the Belgian designer's namesake label, as well as at Calvin Klein, for whom Simons has been Chief Creative Officer since 2016.

"Sometimes it's business, and sometimes it's friendship," he says of his relationship with the designer. "Raf had me flying out to Antwerp so I could smoke my weed and just catch a vibe with him back in 2012 and 2013."

Rocky is also close to avant-garde designer Rick Owens and his wife, muse and business partner, Michèle Lamy.

"I've been looking at him and Michèle Lamy for advice. Michèle Lamy is like my fairy god mum," he says. "She tries to make me evolve as an artist. She encourages me to do more things outside of musical arts – more contemporary art. It's been a journey."

Rocky's transition from rapper to fashion world insider quickly gained pace. He's appeared in campaigns for Dior Homme, DKNY, All Saints and Mercedes-Benz, and in early 2016 he launched another fashion line, this time for Guess – stylised as GUE\$\$, naturally.

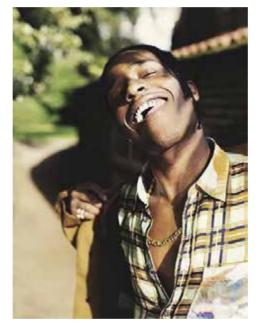
Today, Rocky is a barometer for all that's

cool. He was wearing those controversially ugly-beautiful 'dad' sneakers from Balenciaga (they're "fire", for the record) before anyone else could come close to getting their hands on them, and is almost singlehandedly responsible for taking high-end European labels and transplanting them into the heart of the modern-day hip-hop aesthetic.

Such are his powers as a tastemaker, it'd be easy to imagine his Instagram might be an endless scroll of the usual designer suspects – except that it's not. In fact, @asaprocky is nothing but a series of black, white and grey boxes. His account has almost seven million followers.

"We wear stuff that suits us and not what's trendy, it becomes a trend," Rocky explains of his personal style. "That might be confusing for people. I would just say that everybody's different. Everybody got different body shapes and whatnot, so I would say stick to what you know fits you best and what you feel comfortable in, even if it's not in style. Just wear whatever makes you feel cosy."

The story so far is that he's a rapper and entrepreneur and style icon. But for a man who says he has considered career alternatives in everything from floristry to interior design, maybe Rocky is the only one who really knows what the next big thing will be. He usually does.







BOX-OFFICE STAR, RECORDING ARTIST AND ACCOMPLISHED POOL PLAYER - THERE IS LITTLE THIS BABY-FACED ALL-ROUNDER CAN'T DO.

t's 5:17pm in Brooklyn, and 23-year-old Ansel Elgort is leant over his latest prized possession – a vintage, red felt pool table (received for free, in exchange for an Instagram shout-out). Elgort pulls back and strikes – sending a ball straight into a corner pocket.

He's just home from an afternoon at Instagram, hanging out with CEO and co-founder Kevin Systrom (no, not that Miranda Kerr guy, but equally healthy, wealthy, and wise, we're sure). Elgort's dressed in head-to-toe Prada, courtesy of a care package that was sent over a day earlier. A double-breasted Prada suit is lazily draped on the couch.

Elgort's lifelong friend, Jonah Kaner, dressed in black-on-black, considers his next shot, mulling the table before him.

Elsewhere – curiously – there's a scented candle going on. "Even though I'm just hanging out with my homie and I'm a young dude, I like things to smell nice."

A year ago, there was less Prada and no vintage pool table. A year

ago, the meetings looked a little different. Sure, Elgort – star of tween-swooning films like *The Fault in Our Stars* and the *Divergent* franchise – had a sizeable career at his feet. But for the New York-born, sometimes-DJ, mostly-YA-actor, everything pivoted with *Baby Driver*, the BPM-laced driving-action film that stole the US summer. Elgort, who's coiffed hair and brooding stare could stop a teen reader in her tracks, took a leap toward mainstream audiences and stuck the landing. (*Baby Driver* Rotten Tomatoes rating: 93 per cent. *Baby Driver*

box-office gross: \$290m. Baby Driver budget: \$43m.)

Since then, everything's seemed like an additional win – his budding friendship with Jamie Foxx, the aforementioned tightness with the world of Insta (Elgort's creeping toward nine million followers). But really, he's been winning for a while. The five major-release films he put out prior to *Baby Driver* grossed over a billion dollars. On the music front, it's two years since he signed a record deal with Island Records, leading to a handful of totally competent house singles. Yeah, he missed out on the role of Han Solo in an upcoming *Star Wars* spin-off, but when you view that as the miss he had to have, *eventually*, it's kinda a win too ("You know what, I'd rather be Baby Driver than Han Solo, any day of the week").

"Obviously, a year like this year... it's not going to happen all the time," says Elgort, with the kind of restraint you wouldn't associate with someone on the right side of 25. "From now on, I'd like every year of my life to be the best year of my life. But I don't want those years to be defined by success – I'd rather just have a good time, and be happy."

(He smacks another decent shot end-to-end, it takes a sweet cut, plenty of backspin.)

For now, he's rightly trying hard not to get desensitised – not by the fashion runways, the music downloads, the international gallivanting, the monolithic co-stars, the millions of likes, retweets and followers.

"I definitely think that doing *The Fault in Our Stars* put me in a great place with my audience. The people who I really look up to, who are idols of mine, I don't follow them the way my fans follow me. I don't 'check in' on Tom Hardy on a daily basis – and I love Tom Hardy."

(He nails a tricky bank shot into a middle pocket. "My friends call

those Ansel shots." He pockets two more, in a row. Jonah's suddenly gone from three balls up to tied on the black.)

Ask his fans and they'd say Ansel's love for Tom has nothing on their love of Ansel. Because this is an entirely different brand of fandom.

"And I embraced it. For some young actors, it's the 'cool' thing to say you hate everything – that your life is terrible now that everyone knows you. But it's just not the case. I don't really have much to complain about to be honest."

Elgort, here, has struck at the crux of what's sent him to true stardom – at what is (sorry) Millennium Falcon jump-to-hyperspace speeds.

Look closely at his work – music or film. Elgort's emphatic lack of self-consciousness may be his secret weapon. Watch him spin and gyrate and pout in his music video for 'Thief', in a manner which would literally render the careers of thousands of debut solo artists dead. Watch him slide around the streets of Atlanta, jamming to tunes in *Baby Driver*, in scenes that could've – so easily – gone the way of Tobey Maguire in *Spider-Man 3*. (Don't remember? Look it up – it's bad.). Ansel is Ansel, always – and proudly so.

Thud. With his second chance on the black he buries it, clean. And to the surprise of no-one, Ansel Elgort wins again. ■

"You know what, I'd rather be Baby Driver than Han Solo, any day of the week."



SPORTSMAN OF THE YEAR IN ASSOCIATION WITH HUGO BOSS WORDS RICHARD CLUNE PHOTOGRAPHY TOBIAS ROWLES

t will become a film, this story. Jeff Horn's story. Because it's a tale of determination and dreaming – about the rise of a kid from the 'burbs, those where local shopping centres attempt to instill optimism with names like Garden City and Sunnybank Plaza, names that belie the reality of their surrounds.

It'll become a film, this story, because the school teacher Jeff Horn this year did what few outside his family and team predicted – not least the 11-time champion and one of the best pound-for-pound boxers of the past 25 years, Manny Pacquiao.

The little Filipino landed here with scant respect for his Australian opponent. As he saw it, the so-called Battle of Brisbane was little more than a routine, \$10m twirl.

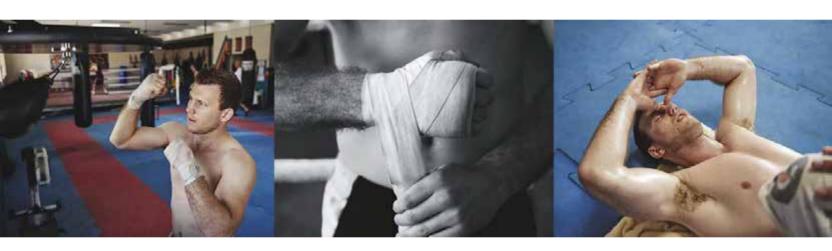
It was obvious at the press conference. Suncorp Stadium, a nudge to the west of the Brisbane CBD, is not a 45-minute trek from a downtown hotel – not on a mild Wednesday morning in late June. But it took that long for Pacquiao to front – though you could argue he failed to ever show, given he spent his time in front of the

For all the early poise and pace and promise – the script soon began to right itself. With blood pouring from a gaping hole above Horn's right eye (the result of an earlier head clash), Pacquiao, the man they also call 'The Destroyer', started to find his range and soon went to town.

By the ninth, Horn was wobbling like a newborn calf – playing a game of avoidance as Pacquiao stalked him across all corners of the ring. In the end, he was lucky to make the bell and slumped into his corner – staring vacantly at trainer Glenn Rushton, the pair soon set upon by referee Mark Nelson.

"You've had enough," the Minnesotan bellowed over the crowd, "show me something in this round or I'm stopping the fight".

No one watching would have criticised Horn should that have been it, should Nelson have signalled the end and raised Pacquiao's fist in triumph. Horn had already achieved more than was expected. Much more. He'd turned up and dominated early. He'd unsettled a champion whose then fight record – six defeats from 68 bouts – points to how few times he's been unsettled.



media busily tapping into his phone, his gaze absorbed by a screen and far removed from the scenario before him.

Not that it mattered. The Hornet stung the little master into life in the first round. Then the second, the third, and on it went.

Pac Man's reliable left hand went missing – confused by the unorthodox footwork of the Aussie in black and orange trunks. Each mislaid throw allowed Horn to work inside and score with quick, connecting combinations. It was exhilarating. The crowd of 51,000, those who'd come to see Pacquiao perform were suddenly cheering the added value of the local kid making a go of it. More than that, he was on top.

"In a way, I'd always believed I'd make it in something — and this was my crack, my last chance at a sporting career."

But then Horn – a state and national champion who'd also claimed a divisional quarterfinal place at the 2012 London Olympics – was also unfamiliar with defeat, an unblemished

professional career that, prior to this day, read 16 wins and a solitary draw.

Round 10. Somehow, The Hornet comes out swinging – though he's less effective, still a little unstable. Pacquiao easily counters. Still, the fight is back on.

Eleven. Horn's found firmer footing and his earlier aggression – though he's forced to wear some heavy hits.

Twelve. It's gone seven rounds longer than most predicted. Horn wasn't meant to be here, let alone here and still standing, still punching. The pair go at it – a brutal last three-minute flourish of toe-to-toe boxing by two bloodied and bruised men each craving victory. Horn finishes the round by belting Pacquiao about on the ropes.

The bell. It's over.

"You can hold it," Horn says, offering out the maroon WBO welterweight belt he

claimed that day in Brisbane. "Just don't drop it."

He points to the centrepiece
– a world map lacking
Australia and which sits
under a golden eagle.
"I can't remember which
ones, but some of these
are real diamonds."

"You can hold it,"

find the state of the st

the maroon WBO welterweight belt. "Just don't drop it."

things were escalating – verbal barbs replaced by physical force. Horn was then floored by a coward punch to the side of his face.

"It was probably at its worst in Years 8-10," he says of the daily suffering he was forced to endure for either sticking up for himself,

or his friends.

"I had these gangs wanting to fight me, or have me kneel down before them, to show they had the power. I didn't want to and thought if I do some classes then maybe I'd be able to at least take one of the bullies out, or have them learn to not do it again in the future."

Rushton immediately saw a competitive streak in Horn – a refusal to lay down when training became tough. "I also



It doesn't matter. What matters are the words writ large across the centre: 'World Champion'.

It's how most address him these days – well, they call him 'champ'.

"Yeah, I get that a bit," shrugs Horn, sat on the front steps of Rushton's \$10m suburban Brisbane pile, where he trains out of a purpose-built gym.

"I guess I used to get it a little bit before, when I was the Australian champ – but I felt awkward then. Now, it's a nice reminder of what I've done as it links to being World Champ and that's cool."

The steps give way to a wide, semi-circular driveway and gated front yard that's dominated by a stone water fountain of three leaping dolphins.

"I remember when I first came here and was like, 'What is this place?'" recalls the champ. "It was my cousin who found it. He was at high school with me and we'd always watch the [Anthony] Mundine – [Danny] Green fights; we'd put on the gloves and do some sparring."

The gym – to the side of the main house, itself an oversized homage to '80s excess by way of Dubai – was called Scorpion Martial Arts back then. Horn decided to follow his cousin along to learn some self-defence techniques. He and his mates were being bullied by a few local kids and

saw a strong jaw," he says of the kid he calls Jeffrey. "There was something there, definitely."

Eager to spar, as he'd done against his cousin, Horn found his way into the ring where Rushton would further test him. Again, the trainer liked what he saw and eventually lined up a first fight. He then came up with an improbable plan.

"It would have been 2008 and I said to him, 'In four years I'll take you to an Olympic Games – and after that I'll make you a world champion," recalls Rushton, his resolve and belief clearly just as firm nearly a decade on.

"I went home and told [wife] Jo," says Horn. "And then I came back and was like, 'Cool, sounds good'. In a way, I'd always believed I'd make it in something – and this was my crack, this was the one to pour everything into and my last chance at a sporting career."

Horn juggled a tertiary-education degree alongside his boxing goals – and then trained as he taught high-school kids health and physical education. On learning of his quick rise though the amateur ranks and claim on national titles (plural), lessons would disintegrate into discussion of who the young teacher could possibly beat, hypothetical bouts that pitted the Brisbane boy against some of the historical

greats. Occasionally, Horn would let the teenagers punch him in the stomach, "to show them about conditioning work".

Interestingly, it was primary-school teaching Horn enjoyed most.

"Year 2s were probably a favourite. I liked to sit down with them and

read them a story – to watch how much excitement they could get out of it and just how much they love it."

There's something of the kid and that same sense of wonder still firmly rooted in Horn. He's also softly spoken, gentle in manner – not as you'd expect of a conquering sportsman whose profession is to brutalise another with fists.

"A lot of people pick up on that – you know, that I'm this 'gentle

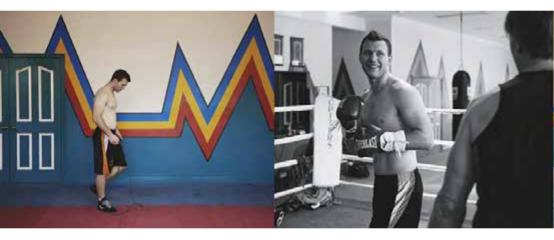
Then, actor and peddler of sports gambling in this country, Samuel L Jackson, took to Twitter: "Uhhhhhhhh, can u say bullshit??!! Manny got fucked!!!!"

Horn shuffles a little uneasily on discussing the backlash – about

"My job is to hit a person more than they hit me, and to show the judges that's what I'm doing."

the fact some chose to call him out and tarnish what he has achieved. It's clear the commentary irks him – especially the slap down from Atlas. And while you feel there'd be other words chosen to describe such privately – to call out those who felt the need to do so to him – publicly, he remains calm and gentlemanly.

"I guess, at the end of the day, it's just disappointing, all that ranting from those guys,"





guy' and have this 'soft side'. But get me in a competitive situation and I switch on - I have this ability to do that, to switch on and off. And get me in a ring and I'm there, 100 per cent focused on what I have to do."

He explains things quite simply – "my job in the ring is to hit a person more than they hit me. And to show the judges, and everyone watching, that's what I'm doing."

While that's exactly what he did to Pacquiao in early July – beyond Australia, a chorus of discontent erupted about Horn's win. Because, they wailed, on count back, Horn had clearly lost. Because, really, how could an unknown Australian school teacher bring down one of boxing's best?

Regardless that the WBO conducted an independent score review – which also found in favour of Horn – the naysayers, among them British former heavyweight boxer, Lennox Lewis, and NBA great, Kobe Bryant, remained vocal and filled with disbelief.

Respected ESPN fight commentator Teddy Atlas said the decision "stunk", that "they gave a trophy – a win – to Horn, the local kid, for trying hard. You're not supposed to get it for trying hard. You're supposed to get it for winning," barked Atlas. "I thought Pacquiao won the fight if you go by the real rules."

he offers. "And I know they have the right to an opinion, though, maybe, sometimes it should stay to themselves. People in the limelight, they can brainwash others, you know. And some people who didn't even watch the fight then jump on board, 'Yeah, how can he beat Pacquiao?'"

It's why Horn's so set on a rematch. The feeling is that it's destined to happen, though not as early as first anticipated, the Filipino focusing on his political duties as a federal senator (really) for now.

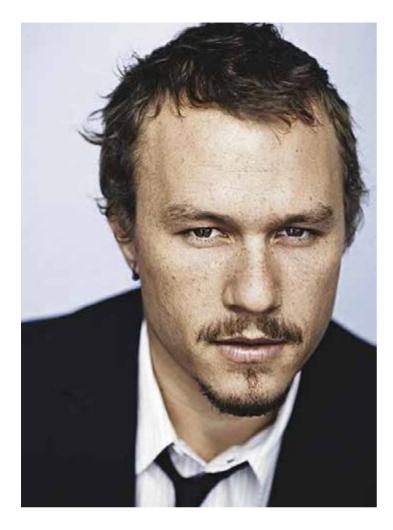
"I do hope it happens as I want to be the only person who's beaten him twice. He usually comes back and wins, though I don't think he'll do that with me... It's a waiting game now, but there's a possibility of it happening next year if he chooses to do so."

For now, Horn's concentrating on the arrival of his first child – a daughter – in January and, prior to that, a December clash with well-regarded Englishman Gary Corcoran.

And isn't there a movie script to write too?

"You've been talking to Glenn – yeah, he keeps saying my story should be a film, that there's a film in what we've done. Maybe, we'll see. Just as long as Mark Wahlberg plays me." ■





n mid-2000, Heath Ledger bought his first proper LA home. Nestled in the Hollywood hills, the sprawling Spanish-style pad was christened 'Casa Feliz' – the 'Happy House' – and for the next five years it would be home not just to Ledger, but to a string of friends, acquaintances and those looking for a place to stay while they chipped away at a career in Hollywood. The door was always open.

It's now almost 10 years since Heath Ledger passed away, but the spirit he created at 'Casa Feliz' lives on. Created in 2008, the Heath Ledger Scholarship is offered through non-profit organisation Australians in Film, and aims to give emerging Aussie actors a leg up in an industry that can be notoriously tough to crack.

"The whole idea is to help people who might not otherwise be exposed to the craziness of the film industry in the US," says Kim Ledger, who is not just Heath's father but a long-time patron of the scholarship. "So it transports them there, gives them a bit of funding and opportunities through introductions to agents, producers or directors."

In June, Sydney-born Mojean Aria was announced as the ninth recipient of the scholarship. He gave a touching speech in which he thanked the Ledger family – Heath's sister, Kate, is a board member for Australians in Film – and mentioned a simple question Kim had asked him: was he helping people? For Kim, that's what it's all about.

THE GQ LEGACY AWARD

IN ASSOCIATION WITH BVLGARI

The Heath Ledger Scholarship

A DECADE AFTER HEATH LEDGER'S DEATH, HIS
EXTRAORDINARY CONTRIBUTION TO AUSTRALIAN FILM
LIVES ON WITH A SCHOLARSHIP THAT'S HELPING TO
EXPORT THE NEXT GENERATION OF AUSSIE TALENT.

WORDS JAKE MILLAR

"I think that rang a few bells for him – as it did for Heath," Kim says now. "Heath was always willing to help when someone needed a hand. He never judged anyone. He was always there to encourage them in good or bad times."

The annual scholarship provides a mixture of financial backing – flights to LA and some living and rental assistance – as well as arguably more valuable support, such as immigration services, tutoring and professional mentorship in LA. This year's starstudded judging panel included Naomi Watts, *Glee* creator Ryan Murphy, *Big Little Lies* producer Bruna Papandrea and a number of key industry figures.

This January will mark the 10th anniversary of Heath's death, and while Kim says the loss is still hard to cope with, he sees the scholarship as a way of continuing the generosity Heath showed towards the next generation of Aussie actors.

"It doesn't provide closure, but it gives you a degree of comfort," he says. "In some way, I feel like I'm mirroring what he was doing and I know that he would love that. I've seen some great people come through."

Past recipients include Ryan Corr, of *Hacksaw Ridge*, and *Fifty Shades Darker* star, Bella Heathcote. And while the scholarship has always been announced in the US, for it's 10th year finalists will be revealed at an event in Sydney.

Kim also hopes that one day he will have the chance to create a place in LA – a sort of modern-day 'Casa Feliz' – where aspiring Aussie actors, directors and writers can stay, while they're starting their careers in Hollywood.

"As with any parent who's lost a child, it still feels like it was yesterday," Kim admits. "But there has to be some good that comes out of anything bad you experience – and if this is the good that can come out it, then it's wonderful."

You can't help but feel Heath must be proud.



THE HANDSOME SPANIARD HAS
BEEN DOMINATING THE FASHION
WORLD FOR A DECADE. BUT AS THE
PAST 12 MONTHS PROVE, HE'S
ONLY JUST GETTING STARTED.
WORDS JAKE MILLAR

MODEL OF THE YEAR

Jon Kortajarena

Models tend to fit a particular mould, these days. The famous surnames or social media followings that rival populations of major European countries. But Jon Kortajarena is a return to the days when all it took to be a model was being a specimen of rare genetic perfection. Simpler times.

Born in the Basque Country in Spain, the 32-year-old was discovered while holidaying in Barcelona and soon found himself modelling for Roberto Cavalli and Emporio Armani. More than a decade on – a lifetime in the fashion industry – his career has only just gained pace. This year he's fronted campaigns for Tom Ford fragrances, Balmain, and Bulgari, for whom he was named a global ambassador in March.

"When I was 21, my mother told me that every man should have a good watch, and she gave me my first one," he says, adding that he favours timepieces that are "masculine, simple and elegant". His current go-to is the brand's super-slim 'Octo Finissimo'.

Kortajarena might have cheekbones so sharp they could carve your Christmas ham, but his talents don't stop on the catwalk. He made his acting debut in 2009's A Single Man, directed by Tom Ford ("He's a very talented, sophisticated, smart man," says Kortajarena). And most recently, he appeared in Spanish feature film Skins, which was quickly snapped up by Netflix.

Speaking of skin, fans of Kortajarena – particularly those who follow him on Instagram – probably haven't failed to notice he's in remarkable shape. We couldn't help but wonder what his secret is.

"I like to be healthy and I run to help my body and my mind. But that's it," he says. "When I'm home, I'll go to the gym to work out. But not very often, honestly."

Wait. What?

Food, then. There must be some kind of strict no carb, no fat, no fun diet that keeps him looking trim. What does he avoid?

"Seriously, nothing," he says. "I try to eat different things to be healthy but I don't have a special diet. I like to eat things that make me feel good – I'm Basque and food is part of our culture."

Needless to say, it's an attitude the fashion world could use a lot more of. Luckily, Kortajarena isn't going anywhere.



o one better debunks the surfer stereotype than Hayden Cox. A master surfboard shaper and designer, the 35-year-old's taken his wares from a dusty corner of a beachside Sydney suburb to the world – along the way collaborating with fashion designer Alexander Wang, acclaimed artist Jason Woodside and dominant German motoring marque Audi, among others. Yeah, not too much shaka-waving lining

Cox's path to stardom. Cox is about the daily pursuit of perfection to improve his craft with unique, forward thinking. Where traditional surfboard shapers have used the same materials formore than 50 years polyurethane, fibreglass cloth, epoxy resin and a plywood stringer - Cox has been experimenting with alternative technologies since launching his Haydenshapes brand of design back in 1997.

The real noise came with a board called the 'Hypto Krypto' and his patented

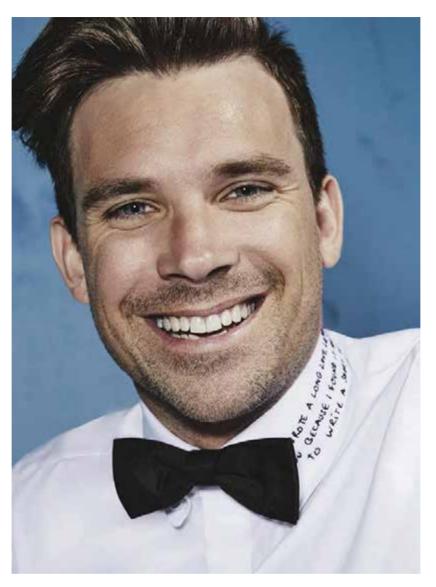
FutureFlex technology. The design was futuristic – utilising materials that belonged in the wings of aircrafts and shapes based on theories of parabolic curves. Yet the board was small, stable, aesthetically sleek and, best yet, it worked damn well.

Like picking up a golfing iron that instantly solves a fairway slice, Cox's design tapped an experiential sense for surfers – they made anyone who stood up feel better. And so, word of mouth became his golden ticket – a wave he's since ridden to global acclaim.

Here, Cox explores the key pillars that have led to this point.

TAKE CONTROL "When I opened a factory at 22, I had never built a surfboard from start to finish. But I knew I couldn't work for someone else, I needed to have control. Having that perspective was more important than not knowing the process. Once you make that call, get ready to tackle a steep learning curve."

STRIVE FOR PERFECTION "Put out a standard of work which is high. The moment you feel, 'Yes, that's the best I'm going to do', that's when you stop innovating, and you'll become complacent. For me, the obsession is in *not* being able to perfect it."



FIGHTING FAILURE

"I was sitting upstairs in my first warehouse, four years after launching the technology, \$300k-\$400k in debt. Nothing was coming together, I couldn't deliver on the numbers, but I knew I had a great product."

FINDING SUCCESS

"That was a tough moment to go: OK, I need to step back. I knew I had a good product, I knew we had a good team, but I didn't have the distribution to scale. So I made a decision to partner with Global Surf Industries. They weren't in the 'cool club' of board distribution, but they were great at selling, and I could complement their product catalogue. I penned a deal which gave my business its edge. I was 30, started a new chapter, paid off that debt and didn't declare bankruptcy. The best goals are ones which set you up for personal development."

PASSION V MONEY

"A lot of people will sit down

and say, 'I want to start a business...' and then they'll ask, 'Which products will make me the most money?' And that's the foundation of why they start a business. I didn't start Haydenshapes because I wanted a company. I wanted to build surfboards. The company came because I developed an enjoyment for business. Understand your 'why'. When shit gets tough, the people who understand that are able to fight. The ones who didn't will give up."

ALWAYS INNOVATE "The inspiration starts in all different ways – it's not a formulaic approach and it's not easy. A lot of times it's other industries leading the way with materials. You need to look outside your sector, rearrange, re-perceive, and learn as much as you can to bring it back into your world."

THE FUTURE "I was chatting to [2x world champion] Tom Carroll at Palm Beach – and he'd just been in the ocean on a surf mat with his girlfriend. There was also a mother and daughter riding performance boards, a guy on a stand-up paddleboard, a longboarder and one on a foil surfboard. That's a true reflection of the sport of surfing right now."



BRAVE AND BEAUTIFUL, SHE HAS BEEN A FEARLESS ADVOCATE OF WOMEN'S RIGHTS, HELPING TO REDEFINE FEMINISM IN A MODERN AGE. 2017 MEN OF THE YEAR

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WORDS MIKE CHRISTENSEN PHOTOGRAPHY NINO MUÑOZ STYLING OLIVIA HARDING

t's two o'clock on a Sunday afternoon on the Gold Coast and Amber Heard is reeling off the many reasons why she loves Australia. Penfolds Grange tops the list. "I love red wine," says Heard, "It's my hobby. I don't care what anyone says."

Rewind two years: Heard had just been unceremoniously booted out of the country by Barnaby Joyce (not personally, though he does have a history as a bouncer) for illegally smuggling a Pistol and a Boo through immigration. So, it's a surprise that she's in Australia at all, let alone falling in love with the place.

Yesterday she wrapped on *Aquaman*, which signalled the end of seven months hard work. Cast and crew celebrated together with many a bottle of Grange and a fair few Guinness too.

Professionally, *Justice League* and *Aquaman* make 2017 the busiest of Heard's career. Since her divorce and legal issues were finalised with ex-husband Johnny Depp last December, there's been no shortage of attention on her private life. But through the adversity, she's shown the kind of strength that starts revolutions. She's stood up where others have shied away.

In the month after we shot with the 31-year-old in LA, the unfathomable claims about Harvey Weinstein have materialised. Given her own issues with Depp, it's no surprise these headlines are upsetting to Heard. But seeing more and more women stand up for themselves and speak out about the abuse they've suffered, as she did, is empowering to her.

With Heard, you can be assured of a couple of things. One, sparks will always fly around the Texan – to use her words, "I never shy away from an opportunity to light fireworks". Two, her wicked sense of humour is always close by. She references *The Rum Diary* as "obviously" her favourite movie to work on (it was where she met and fell in love with Depp), and her series of tweets to Barnaby Joyce, offering him a box of kiwifruit at the height of his dual citizenship fiasco, were nothing short of comic genius.

Here, a candid conversation with GQ's 2017 Woman of the Year, Miss Amber Heard.

GQ: How's your time in Australia been?

Amber Heard: I've had the most amazing time. I've had some shoddy luck with visiting Australia in the past [laughs] and so, it was a sign of fate's dark sense of humour that I should get the longest gig of my professional career stationed here. It ended up being a blessing because it gave me an opportunity to really fall in love with the place and reflect on the run of luck that I've been having up to now.

GQ: So now everything's patched up with Barnaby Joyce, you'll be moving to the Gold Coast?

AH: Babe, I live here. This is the movie that never ends and I'm slowly relinquishing any notion that we're ever gonna finish.

GQ: You've starred in comedies, dramas, rom-coms and now you're about to debut as a superhero in *Justice League*.

AH: Yes, this is territory that I have yet to traverse. So, I'm excited that I get to explore a new genre and a new fan base. When you're shooting different genres in film, the differences between them aren't as noticeable as you would think. For instance, it sounds weird but it's not so different to filming a horror or a comedy. Where you feel the difference is in the fan base. Comic book fans are inherently different than the average moviegoer. They bring a special kind of enthusiasm and energy with them and I'm lucky and excited to not only enter into this new space in filming but to see, also, the reaction that the film has in other people. That's gonna be the real fun.

GQ: Why are comic book movies so popular right now? **AH:** Because they distil the very best of humanity and the very worst. Our heroes are distillations of the most concentrated elements of what makes humans feel badass. Like what makes a man so great.

GQ: At the end of a project, is it nice to have something tangible to show for it?

AH: Yes, but I'm not one for delayed gratification. I like to walk away holding that prize. And it's difficult to have to wait a year to watch the final outcome of all of this effort.

GQ: You worked with Nicole Kidman in this film

- how was that?

AH: Nicole is one of the most beautiful humans I've had the fortune to meet. She was only here for a short amount of time, but within that time, I got to know her pretty well. And she's just the most sensitive, intelligent, real, grounded, sophisticated beauty that you could hope for. I mean she is an incredible person.

GQ: And another great human is Jason Momoa, he seems to be an absolute legend as well.

AH: Oh, yes. I mean try having more fun.

GQ: The other day he came under scrutiny for a comment he made during his time on *Game of Thrones*. He came out and took full responsibility. Why can't more men be like him in that sense? **AH:** Well, I don't know. All I can hope for is that we continue to push our collective conscious further and further in terms of justice and fairness. And, collectively, I believe that appears to be the trend. I can only hope that we keep publicly scrutinising our standards and our expectations for how we approach the subject. And, especially, how we handle or accept the people that come forward to criticise the status quo. How we handle women that step up and say, 'This has happened to me'. How we treat survivors of abuse or women in general. All we can hope for is that we continue to scrutinise how we accept women in pop culture.

"I hope we keep publicly scrutinising our standards, especially, how we treat survivors of abuse."







GQ: Given what's happened in Hollywood with Harvey Weinstein, has it been a bit of a respite to be over here in Australia? AH: It has. Respite, indeed, I have been enjoying the exhaustion that comes with having nothing but 16-hour days. With my head down, you know, in my spandex suit saving the world as one does. All I can say is I'm grateful for the work and the fact that I'm far away and removed from the drama that's going on in Hollywood. I'm far away from home, but I'm in a place that feels like a second home. And I'm spending a lot of time getting to know the crew. I think I'm falling in love with the Australian point of view. It's been an unbelievable seven months. I've met so many amazing people and being here has been a gift of fortune.

being unearthed at the moment. How has it all been able to

remain secret for so long?

AH: You scratch your head wondering why women go through this sort of harm most often behind closed doors. I mean just look at how we treat those who do come forward? We have a long history of dismantling and discrediting women with ease in a public theatre. So, you can understand why it would be so intimidating to say anything whether you're a man or a woman. It's a club as well, a small world. And, I imagine that being that small it adopts a certain posture.

GQ: Why do you think, on this occasion, people have spoken out? **AH:** I don't know why. I just don't know.

GQ: Do you think it has taken something like Trump being president for people to stand up and speak out against misogyny?

AH: Well, I feel like with a movement of any kind, there has to be a certain weight to the impudence in order for any sort of reactionary response to popularise and galvanise. So, for any movement, there needs to be a bigger impudence of equal weight to get it to actually take hold.

GQ: Given what you've been through, is it difficult to appreciate that you're a role model to young men and women?

AH: I feel incredibly fortunate that I'm in a position where I could be of any help. At times it's a burden to consider that your life is no longer just yours and it's not private. It can be hard to know that you can't function in full – that anonymity is no longer a valid goal and that your actions and words, whether they're done on a red carpet or in the most intimate corners of your personal life, to know that those aren't fully yours anymore. That's a difficult realisation to come to when it does hit you. It's severe but you grow and move on from that and on balance I take into consideration all of the incredible fortune I have being in this position. It's hard to stay mad at it for long.

GQ: Is it ever uncomfortable when people call you brave or inspirational, essentially for standing up for what you believe?

AH: Have you ever met a woman? Of course I don't mind. I love it. I always tend to do things truthfully and do the right thing. All I strive for in life is never get the temptation to try to be popular, liked, accepted. It's never anywhere equal to the desire I have to live my life truthfully and with dignity and with pride. And I wouldn't be able to do that if I wasn't living honestly, so it was never tempting to me to live another way. Despite how unpopular a certain stance could be or a certain posture I was adopting was acknowledged to be.

No matter how unpopular or untenable my decisions were, it was never tempting enough to live dishonestly.

GQ: You've worked with the likes of Charlize Theron and Nicole as well as emerging talents like Cara Delevingne. What is it like to work with these great women?

"I think the archetype of manhood in a traditional sense is being pushed to the fringes."

AH: I feel very lucky to be able to look up to so many women. In my business it's changing a lot, for the better. I'm so lucky that I'm alive right now and able to say, truthfully, that I can look around and my peers are doing inspirational things and women in my business – like Angelina, like Charlize, like Nicole, or younger generations like Cara – not being satisfied with just going home at the end of the day rich and famous. They are also doing something with their lives to change the fate of others, to challenge certain social norms or to make the world for their daughters a slightly better place than it was for them when they were that age.

GQ: What does feminism mean to you?

AH: Feminism is like religion – it's one of those slippery concepts that can be really just what you want it to be. You get out of it what you want to get out of it. Or what you put into it. Depending on the context, the connotations of feminism can differ wildly. But, for me, it means nothing more than fairness, not equality. I love being a woman. I'm 100 per cent a woman because I identify that way. I am one, so I don't want to be the same. Fairness is a better way to look at it.

GQ: Is it fair to say that there's a severe lack of positive male role models in this day and age?

AH: No, I wouldn't say that. I think the archetype of manhood or manliness in a traditional sense is being pushed. It's being slowly eroded and in that erosion it's pushing certain elements of stereotypical masculinity to the fringes and isolating certain characteristics of masculinity. In isolation they are self-adjusted. We see fringe traits of 'typical manliness' projected on to some actors. And in a public theatre they embody super specific traits of masculinity and without that complete representation of a man, not only in fiction and movies and art and television, we also lose it in our public figures.

GQ: Who are your male role models?

AH: I still think I'm harbouring an Obama crush. I'm attempting to get rid of it, but I'm just trying to be open to other possibilities.

GQ: One man who is definitely breaking that mould in terms of being a role model is Elon Musk. Why can't more men have a similar kind of 'can do' outlook as him?

AH: I don't know. I would point to a real deficit in personalities to whom younger men could look up to.

GQ: We hear you. But with all that's happened in Hollywood, are you hoping that this is the beginning of the end to what's been going down?

AH: I'll put it this way, I am on the front lines and I plan to maintain my position on the front lines of this fight to make it change. But I have no expectation that I will be putting down my sword anytime soon.





2017 MEN OF THE YEAR

INTERNATIONAL ICON

THE STAR OF INDEPENDENCE DAY AND JURASSIC PARK HAS SPENT FOUR DECADES BECOMING MORE THAN JUST AN ACTOR - HE'S AN ICON.

WORDS JAKE MILLAR PHOTOGRAPHY NINO MUÑOZ STYLING OLIVIA HARDING



he Chateau Marmont was built the year Audrey Hepburn and Grace Kelly were born, in 1929. It sits just off Sunset Boulevard in West Hollywood, a great white relic that stands out not simply because of its size, but because it looks so out of place. The hotel is modelled on a 15th-century palace frequented by French royalty, and today it appears somewhere

between Renaissance France and modern-day Vegas; an architectural icon ripped free of its context and supplanted in pop-culture history.

In their heyday, rockers Led Zeppelin would supposedly ride their motorcycles through the lobby. It's where John Belushi died, where Lindsay Lohan was ejected after racking up a bill of over \$50,000, and where Sofia Coppola filmed a whole movie, *Somewhere*, in 2010. Since 1976 it has been one of LA's Official Historical-Cultural monuments, a list that includes the Hollywood Sign and the Walk of Fame.

It's also where Jeff Goldblum married his third wife, former Canadian Olympic gymnast, Emilie Livingston, in 2014. For three decades, he has lived in a house just behind the hotel and has become somewhat of a regular over the years. And on the kind of warm spring morning that LA delivers most days, it's where we meet for today's interview.

Goldblum, who recently turned 65, is in remarkable shape. Tanned, tall and slim, he's a man who you might say has grown into his looks. Handsome, sure, but his salt and pepper hair and long limbs make him look slightly cartoonish, like a fetching caricature.

He arrives looking dapper, wearing a hat, a short-sleeved Prada shirt and thick-rimmed Tom Ford glasses. Goldblum, who calls himself a late bloomer in the style department, has developed a less-is-more approach to fashion. "My closet at home is a curated, minimal affair," he says. "I like to get rid of stuff and I've never regretted anything that I've given away. I'm happy to unload."

It's 11am when we meet, but Goldblum, who has two young children, has been up for a good five hours.

"I'm a lover of routine," he says. "And the sooner I can get my routine done, the more free time I can have – that's my approach." The routine that Goldblum is talking about involves playing piano; working out in his home gym; taking Charlie, his two-year-old son, to pre-preschool; doing something he calls "acting practice"; and making breakfast – though not necessarily in that order.

"I mixed up some eggs for me and Emilie, rustic style," he says of this morning's meal. "She went to the farmers' market yesterday and she got these jumbo brown eggs. I put those in the pan and then some grated cheese and just kind of mash it up. I'm very happy with a thing like that."

This, embellishing answers with additional details in a way that might make an interviewer nervous the conversation is getting off topic, is trademark Goldblum. But, equally trademark Goldblum, is the fact he's aware of this and leaves what he calls "mental breadcrumbs" to assure us he knows he's wandered off track and will return to it. Over the next hour, he'll do this several times. On whether he's ever been a partier (not really), on whether he wishes he'd been a dad younger (essentially, no), on Trump's attitudes to Hollywood and on Trump in general.

Another thing you notice about Goldblum, other than how tall he is that he is exactly what you imagine Jeff Goldblum to be like. He looks like you'd expect, obviously, but his most distinctive quality is the way he speaks. Watch any footage of Goldblum and it's there; an idiosyncratic way of pacing himself, drawing out certain words and huddling others together. It is so striking that, in person, the effect is almost as if he is doing an impression of himself.

A legendary celeb haunt, the Chateau Marmont has famously strict rules about the famous. Photos are expressly prohibited, and layguests have been booted for revealing details of the hotel's celebrity clientele. As we arrive for the interview, Sofia Coppola is actually on her way out – a chance encounter that probably isn't that much of a coincidence, since the director is hardly a stranger to the place. She apparently lived here for six months, at one point.





"You did? When, just now?" says Goldblum, when we mention this; a look of wide-eyed wonder coming over his face, as if we'd mentioned bumping into Elvis in the lobby. "I've never met her. The saddest words ever spoken are 'what might have been'," he adds, mockwistfully. "Jeez. I would like to say hello to her. How was she?"

She was, we say, shorter than expected.

"Well when you think *Godfather Part III*," says Goldblum, recalling the instalment in which a 19-year-old Coppola starred, "you think of Andy Garcia, who's no giant – not a shrimp, certainly – but, they were a nice pair. Probably on the shorter side."

That's the other thing about Goldblum: he really loves movies. When he meets the crew on *GQ*'s photo shoot, he introduces himself to everyone on set by pointing out the actors they remind him of. For the fashion editor, it's Emily Blunt, the producer is Adrian Grenier, and we apparently bring to mind "Donald Sutherland in 1968 film *Joanna*."

We'll take it.

oldblum was born in Pittsburgh, to a doctor father and a radio broadcaster mother. An accomplished dancer and jazz musician, showbiz looked like it was always on the cards. At 17, he moved to New York City to study under Sanford Meisner, the renowned acting coach whose classes have seen everyone from Steve McQueen to Diane Keaton.

For Goldblum, who now rarely drinks and gave up coffee two

years ago, these New York years were as close as he's come to living the movie star life. "I experimented a bit," he recalls. "I'd never really had a drink, so I got drunk a couple of times, threw up, and experimented with a drug or two. That lasted for a little bit. But nothing to speak of."

Meisner once told Goldblum that it takes 20 years to call yourself an actor, but whether or not he was calling himself an actor, Goldblum was soon acting. His first role was a minor part but a big break, playing a leather-jacketed hoodlum that the credits identify simply as 'Freak No.1', in Michael Winner's 1974 film *Death Wish*.

"He was the first director I ever worked with, and had a reputation of being a screamer," says Goldblum, "and sure enough he screamed at me. That was unpleasant and I saw him being not nice to other people – he was kind of a diva type. But it was my first job and I was just thrilled to be there."

Winner's tantrums are the stuff of legend and the experience taught Goldblum to avoid those with fearsome reputations. "I'm thinking of a couple of people who I have purposely steered clear of – a couple of directors," he says, when we ask if there's anyone he's hesitated working with. "I wouldn't feel comfortable saying their names. But I wouldn't want to see them being abusive to anybody and I don't think I could accept that myself. I wouldn't accept that."

Goldblum's career soon started to take off. He landed a number of bit parts – in Woody Allen's *Annie Hall*, *The Right Stuff* and *The Big Chill* – before scoring his first proper leading role in David Cronenberg's 1986 horror flick, *The Fly*. It was a huge critical and commercial success, turning Golblum into a household name.

Like Goldblum's daily routine, it could be said he got the hard work out of the way so he could have some fun later on. In 1993 he appeared in his first real blockbuster, *Jurassic Park*, as quirky, quotable brainiac,

Dr Ian Malcolm. The film made over \$1bn worldwide. Three years later, *Independence Day* hit cinemas with a similar impact, and Goldblum's role as kooky MIT expert David Levinson shaped his reputation as one of Hollywood's most unique character actors – a man at his best when playing likeable oddballs.

"I've not been particularly careerist or strategic about the whole thing. I went in on an appetite for adventure and that's kind of where it stays," he says, of his trajectory. "I always did this, not to make money, but to have this creative adventure. I know how easy it is to compare yourself with other people, but I don't get any pleasure out of doing that."

Goldblum could easily pass for a man a decade younger than himself, but Hollywood is a tough place to grow older. Has he ever looked around at some of his fellow actors, their foreheads as smooth as bowling balls, and thought, 'well, maybe time for a nip and tuck?'

"I've got an eye out for surgical foolishness," he says. "It's not my thing – but I don't think I'd be getting another part, if I did anything.

"Fifteen years ago, someone sent me to this dermatologist for a sun spot and – I'll be darned – he said, out of nowhere, 'Before you leave, I should show you my book'. He shows me Cher and a couple of other people, and said, 'I've done it to myself!' – I'd already noticed, of course – but I just couldn't. Those lines mean something."

We start to move on, but Goldblum is on a roll.

"And don't get me started on alternatives for hair loss. I don't

want to criticise anyone personally. But I think it's always a mistake. My god. Even hair dye – the result is just ridiculous. I won't name names," he adds, before doing just that, "but you don't want that Arnold Schwarzenegger auburn red-brown that doesn't occur in nature. Maybe some people want that? I don't."

One thing Goldblum enjoys about this point in his career is that he gets to watch other actors' careers take off. Actors like Liam Hemsworth, who he worked with on 2016's long-awaited sequel, *Independence Day: Resurgence*.

"I'm not a vampire exactly," he laughs.

"But I enjoyed that stage of my development, when I was new to it and getting my sea legs. Young Liam and I spent a lot of time on the moon and in a capsule and on the sound stages – and even more time together doing publicity. He's a wonderful, sweet, talented, gorgeous guy."

Most recently, Goldblum appeared alongside Liam's brother, Chris, on *Thor: Ragnarok*. "He couldn't have been nicer," he says, flatly refusing to pick a favourite Hemsworth – he's met all of them, including the parents. "He was serious about his acting and fun and appreciative and lovely to be around. Down to earth, of course."

It's now more than two decades since *Independence Day* and while Goldblum's never become the biggest star on the planet, he transformed into something better. He's become an icon. Not just famous, but beloved. YouTube is filled with compilations of Goldblum's funniest moments or most iconic quotes, and his image has been transformed into internet memes.

Some celebs get asked for selfies, but Goldlbum is the kind of actor whom fans ask to perform whole scenes, like the one in *Jurassic Park* where he pours droplets of water onto Laura Dern's hand. It's something he's only too happy to oblige, especially after his jazz set at LA's Rockwell club, which he performs on Wednesday evenings, whenever he's in town. The man's energy seems to have no limit.



As anyone with a TV knows, Goldblum has another Australian connection beyond the Hemsworth family. In 2009, Channel Nine host Richard Wilkins announced live on air that the actor had died. "I have a report in front of me," Wilkins said, looking startled, "New Zealand police are saying that Jeff Goldblum fell from a cliff to his death." The news was especially grim, given it happened the same day both Michael Jackson and Farah Fawcett died. Except it wasn't true. Goldblum has never even been to New Zealand.

"I saw him and we discussed the whole thing," says Goldblum, sounding weary of talking about the incident. "He apologised and I said there's no need, that it could happen to anybody. He gave me an inscribed copy of his book that I enjoyed.

"I'd like to go to New Zealand," he adds. "But I wouldn't like to fall off a cliff there. Though I don't think I'd like to die in any way, particularly – off the top of my head, I don't think there's anything that sounds good. But it's going to happen, as we know."

On November 8, last year, Goldblum appeared on *The Late Show With Stephen Colbert*. He'd spent the previous months in the midst of a new role, that of political campaigner, hitting the road with the hope of seeing Hillary Clinton become America's first female president. Instead, he was a guest on a special edition of Colbert's show just as Donald Trump became president-elect of the United States.

The footage of the event is hard to watch. Goldblum walks on the set and Colbert greets him with a hug. "Jeff, I have a card here that says I have questions for you. But I'll be frank," Colbert says, placing it on his desk. "I just wanna know how you feel right now."

Goldblum doesn't look like he feels very good at all. He nurses the top of his left ear and struggles to find the first sentence of his response. "Yes, yes," he starts, the way someone might reply if they'd been floored by a punch and were trying to reassure people they're OK. "I've watched for, you know, the whole time. I've put in... hours." He looks dazed. As if he's moving in slow motion.

"I was looking at all the polls and I thought this was going to be fun," Goldblum says now. "So, sure enough, I was on the show as we were getting the news. It was a unique and painful kind of challenge. It's tough, but we'll see how we come out of all this."

Goldblum has never met Trump and hadn't paid much attention to the flamboyant New Yorker, until he made the transition from TV star to political candidate. "I did not watch his show, nor have I ever found any interest in him," he says. "I averted my eyes – it's not snobbishness, strictly, but it was just not my cup of tea."

More than a year on, the election is still raw. "I'm no expert, but my sense was that at the time, she was very well prepared," he says of Clinton. "I think there's more subterranean and long-held misogyny than we talk about."

Further complicating matters is the fact that Goldblum is now raising two young children in this, the Trump era. His second son, River Joe, was born in April.

"I'm not entirely unhappy that I had kids and brought them into this story – but it makes you think about it more," he admits. "As we know, the human species has entered a new chapter, where we can now destroy ourselves with this technology," he says, meaning nuclear weapons.

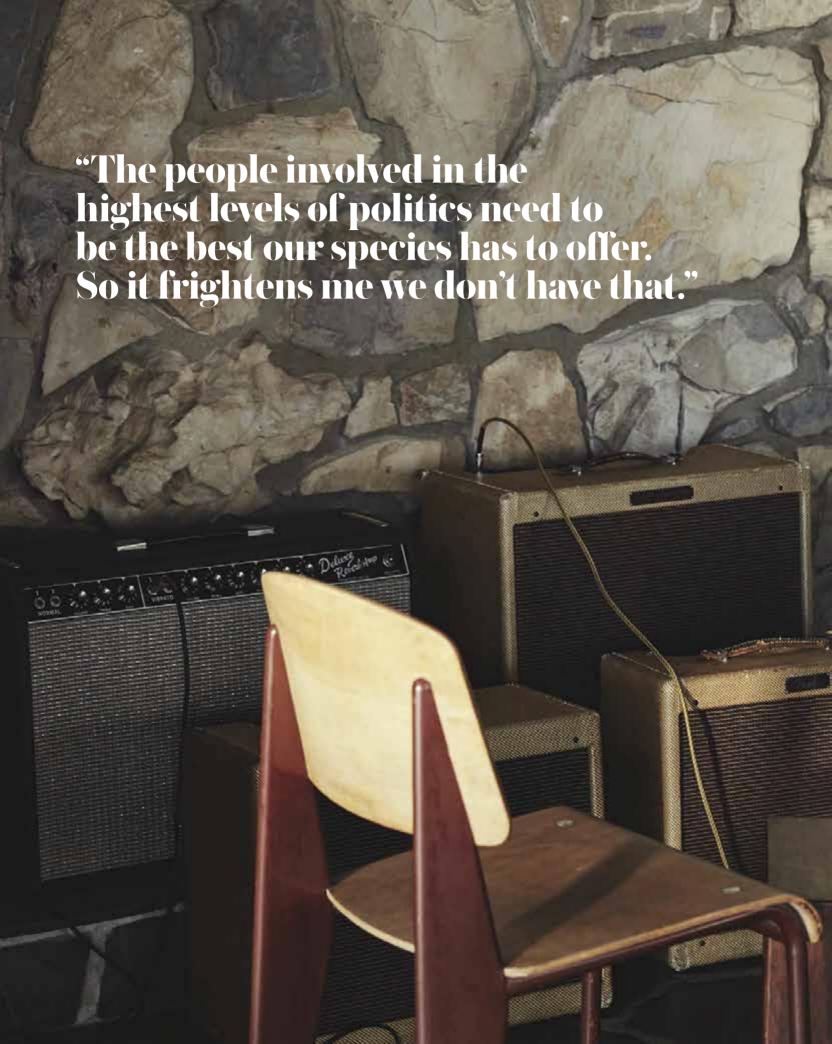
"That's a real thing. And the people involved in the highest levels of politics need to be the best our species has to offer. So it frightens me we don't have that. I hope we make it through because any day could be a very bad day – and we could bring that upon ourselves."

It's hard not to take him seriously. After all, many of Goldblum's finest moments are those where he's announcing existential dangers to mankind – the aliens in *Independence Day*, the dinosaurs of *Jurassic Park*. You can't help feeling that if this were a movie, we might look back and wish we'd heeded his warnings, before the credits start to roll.

"How'd I do?" Goldblum asks, when it's time to wrap up. We've only had tap water but he leaves a fresh \$20 bill for the staff. They all know him here.

The Chateau Marmont isn't the fanciest hotel in LA. Not even close. But it's weird and wonderful in a way that makes you think the reason it's lasted so long is not because of how many stars it has, but because it has soul; a personality that sets it apart. All the great ones do.









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WORDS WILL STORR ILLUSTRATIONS JASON SOLO

ver the past 10 years or so, there has come into being a strange new form of consciousness, a kind of living global brain.

Just like the biological brain that sits in your skull, it's an impossibly complex mechanism that's built out of information. And, just like a human brain, the masses of information it possesses are turning out to be incredibly useful for one particular and extraordinary task – making predictions about the future.

In a way, we're all clairvoyants. We all possess these incredible future-sensing machines that are made, in the words of the celebrated neuroscientist David Eagleman, out of "an alien kind of computational material". They weigh around 1.3kg and contain more connections within one cubic centimetre than there are stars in the Milky Way. Information shoots around these connections at speeds of up to 120m/s. Brains absorb information from their environment and use that information to build complex models of the world and the people in it. They then use those models to make predictions.

How do you know you're going to be hungry at 7pm? How do you know what your partner will say if you tell her you're not coming home from the office tonight, but are instead hopping on a Jetstar flight to Surfer's Paradise to empty the joint bank account? How do you come to an opinion about who's going to win the next election, and to what effect? Or, how good Scorsese's upcoming Pacino/De Niro/Pesci movie is going to be?

You're able to make predictions about all these things because your brain contains a colossal amount of information about how the world has behaved in the past. It uses this information about the past to 'see' into the future.

But now, there's a new additional brain – a fresh, impossibly complex mechanism that's built out of information. It began being constructed by all of us in around 2008, the year after the launch of the iPhone, when social media started exploding.

"Right now we've got a billion people, one seventh of the world's population, involved in social media," says Johan Bollen, an Associate Professor at the School of Informatics and Computing at Indiana University. "Every second you've got tens of thousands of people reporting conditions on the ground as they perceive it. Traffic jams, they lost their job, they're a little anxious after the election. If you aggregate all that information, you get accurate real-time data about conditions on the ground. But you also get data about future developments."

It's not only information from social media that's building this new world-brain. It's also data from the GPS that's in your back pocket, from the Fitbit on your wrist, from the Opal card that records your daily commute into Sydney's CBD and from your preferred net services client, such as Google, that knows all the things you do online, from where you shop, to who you communicate with to what your particular perversions happen to be.

We're all contributing to the building of this global brain with the constant streams of information we make about ourselves. And there's a lot of it. By 2020, it's been predicted, there will be roughly 5200GB of data for each individual on earth. The ultimate ramification is that this brain will, at some point in the near future, be able to make uncomfortably precise predictions about you.

Right now, there are two major limitations to what this brain can do. Firstly, much of this information remains siloed. Nobody (at least, in theory) can connect the you on the inner-city bus to the you who dropped \$400 at *blackrabbit.com.au* at 2.16am.

Secondly, in order to turn all that raw information into solid predictions, we need algorithms that can properly analyse it. These algorithms are the new brain's intelligence. No matter how much information the brain holds, it can only be as smart as those algorithms are. Both these limitations will become drastically reduced over time. As tech companies keep rewriting their terms and conditions, and state intelligence agencies find new ways of tapping into this vast digital brain, the information it's possible to glean about us as individuals will become ever richer, deeper and more connected. The algorithms, too, are rapidly increasing in sophistication.

The fact is, the future, ruled by 'predictive technology', is not only coming, it's coming soon. But what will it be like?

SELF

To be truly powerful, digital clairvoyance will have to predict the future in specific ways about us as individuals. This is what makes this kind of technology categorically different from the sort of crystal-ball fortune-telling the world has known to this point.

"What someone like [famous US statistician] Nate Silver is doing, in predicting election results, is forecasting," says Dr Eric Siegel, author of Predictive Analytics. "Forecasting is an overall aggregate prediction. It's asking, who's going to win the election? Who's going to win in a particular state across all voters?" But predictive technology is different. "It tells you which individual is going to vote for your candidate, or which individual can be persuaded."

These techniques were probably used widely for the first time, he says, during the Obama 2012 US election campaign, which employed more than 50 analytics experts, led by chief data scientist Rayid Ghani. "They tried to work out who was persuadable," says Siegel. "Who would benefit from a knock on the door?" To do this, they built models of people, using over 80 separate information streams, including demographics, voting history and what magazines they subscribed to. Some of these people received a visit from an Obama campaigner, some didn't. A few weeks later, they polled them all, logging which types of individual were swayed by the visit, and which were unmoved or actively put off. Now that they had rich profiles of the kinds of humans who could be persuaded, they could 'microtarget' others who matched these profiles. "The campaign reported a significant improvement in votes."

Similar techniques were also believed to be used in the 2016 Hillary Clinton campaign. They weren't, of course, sufficiently sophisticated to save her from being Trumped at the polls. But not only will their effectiveness undoubtedly become improved, the sheer fact of their existence represents the arrival of a new paradigm. This is so-called 'big data' being used to predict which 'individual minds' can be changed, in ways that already threaten to alter the course of elections and, therefore, history.

Indeed, scientists have already found that analyses of online data can predict historical events. Studies of search terms made on Google Trends, for example, showed early warning signs of the 2008 Global Financial Crisis. More recently, researchers including

'Big data' is being used to predict which 'individual minds' can be changed, in ways that threaten the course of history.



Professor Bollen, have shown that readings of 'public sentiment' can predict movements in the stock markets.

"We looked at public sentiment as it was gauged from very large Twitter data," Prof Bollen tells *GQ*. "Each tweet was subjected to a language processing algorithm that would estimate the general mood-state of the individual who wrote it. Aggregating that data across very large populations, we were able to predict fluctuations in the stock market two or three days out."

Perhaps the company most associated with predictions on the individual scale is Google. Through its internet search business, its mapping tech and its Android mobile phone platform, the company has the ability to model individuals (and therefore predict behaviour) at a level of detail that, until recently, was utterly unimaginable. If we've been protected, so far, it's been because much of this information has been isolated. But, in 2016, the company managed to get away

with a significant alteration to its terms and conditions with barely a flutter of serious media complaint. One single-line rewrite enabled the company to combine private account information (name, date of birth, IP address, location, search history, emails, contacts etc) with browsing data on apps and third-party sites that Google tracks through its advertising network. "This allowed the company to create 'super profiles' that catalog a user's behavior," offers Daniel Stevens of the Google Transparency Project. "Google promised it would never do this. Now, it has."

And it seems Google's ambitions, in the predictive space, are soon to become potentially even more concerning. Patents provided to *GQ* by activist researchers who requested anonymity include an application for an algorithm that can determine a user's mood from a "plurality of data sources"; another that uses facial recognition to determine a user's emotional reaction to a streaming video; a possible Google 'Home' product that 'learns'



users' habits, preferences and behaviours and tech that constructs a behavioural model of an individual with Google user data and detects when that user makes 'errors'. If these technologies come to pass, they will provide data of a quality and kind that the global brain has never before seen.

But what does Google want with it? Why do they want to model us, and therefore predict our behaviour, in such incredible detail? So far, their singular purpose seems to be to know us as well as possible in order to advertise more effectively. The better they understand us, the better able they'll be to manipulate us into making purchases. And what's wrong with that? After all, they offer a nice trade-off in the form of excellent and mostly free Google services (this article is being written on Google Docs and will be sent to the editor via Gmail) we get to use in return.

But this arrangement might not prove to be so simple. According to Stevens, problems may arise in the form of potential conflicts of interest in Google's relationship with governments. Simply put, Google want to be able to behave as they wish with as little regulation as possible. Meanwhile, governments, as the Edward Snowden revelations of 2013 revealed, dearly desire Google's luxuriant data.

When governments and businesses want what each other has, history shows that we're in a place of danger.

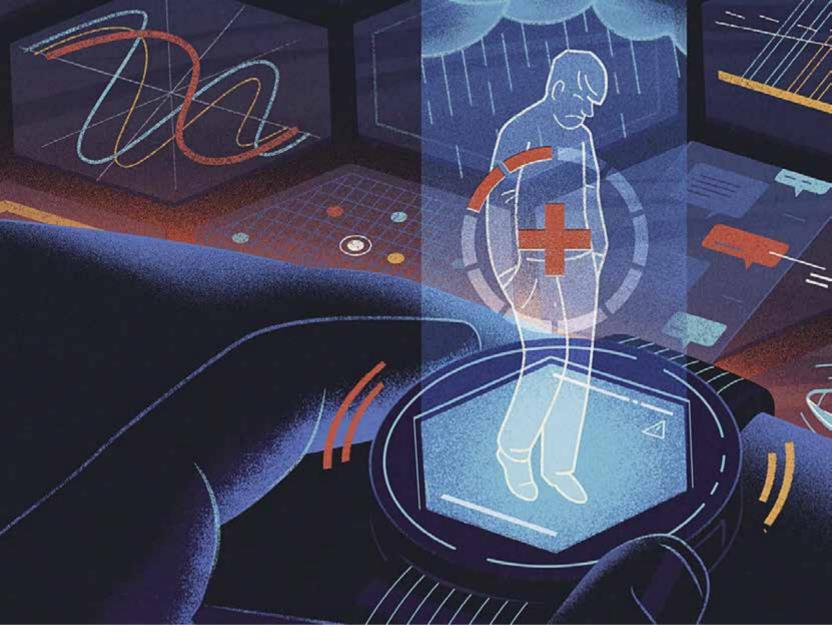
"Our research shows that Google works hard to maintain a cozy relationship with governments and has in many cases received major victories from regulators," adds Stevens. "Google argues that the services it provides to governments are a public good, but the company's 'assistance' makes it very hard for governments to effectively regulate them."

Right now, as happy Android users can attest, Google's currently shallow and early stage predictive tech can be a delight. It still feels marvellous when you awake, before leaving for the airport, to find your flight details and boarding pass have magically appeared on your phone, alongside all the relevant traffic information. And, indeed, it's important to not take a solely dystopian view of where our clairvoyant future is going to take us.

HEALTH

Some of the advances currently being developed in health are truly fantastic. We're already living in a world of Fitbit and Apple Watch, in which sophisticated on-body monitors log all sorts of information about our wellbeing.

A team lead by Michael Snyder at Stanford University in California has been carrying out studies on people wearing smartwatches. Logging their readings, and actual health, regularly over a two-year period, they found the watches would often detect their users falling ill before the users themselves had any idea something was wrong. Heart rates would



speed up and skin temperatures would lift – up to three days before any symptoms were physically felt. Snyder's team is currently working on an algorithm to help alert wearers that they're ailing.

Meanwhile, researchers at Carnegie Mellon University in Pittsburgh are working on an algorithm to alert hospital medics long in advance of a patient hitting a critical 'code blue' emergency. Using data gleaned from 133,000 patients, who had hospital treatment between 2006 and 2011, their system can currently correctly guess (two thirds of the time) which patients will experience heart attacks and respiratory arrests, sometimes four hours before they happen. They're currently refining their algorithm, trying to decrease its current false positive rate of 20 per cent.

Yet more impressive work is being carried out by Bollen – a project that seeks to use data from social media to be able to predict when individuals might be at risk of suffering a mental health crisis.

"I'm very excited about this," says Bollen.
"Most of us have at least six or seven years of history, either on Twitter or Facebook, that provides an almost daily timeline of how we're feeling. And we're looking to use that to predict changes in your mental health, for example, dropping into a major depression."

Their theory is that there's a common pattern by which people's mental health fails. One signature of this pattern is a staggered lowering of resilience against life's routine stresses. "Because resilience is lowered, they're not capable of bouncing back quite as quickly from all sorts of perturbations. It gets into a feedback loop that's very difficult to get out of. If an algorithm can spot that pattern, it could potentially raise the alarm."

Of course, this too comes with its dangers. Do we want these deeply personal observations about ourselves being made by some tech company and held on remote servers? Do we want employers possibly gaining access to all this information about

personal mental and physical health? Our health insurers? The government? Could hackers make it all public?

"We need very strong safeguards to protect individuals," concedes Bollen. "This will require some serious legal changes." But the upsides could be revolutionary. "There's no doubt that within 10 or 15 years, instead of seeing a doctor, you'll have a computer algorithm that can read the entire medical literature in a matter of seconds and that also knows more about your second-by-second state of health than any doctor could possibly gather from a visit to their office."

STATE

It's not only healthcare professionals and corporate bodies such as insurers and Google that desire access to this great global brain. Governments do too. We look to the state to protect us, be it from crime, terrorism



or natural disasters. Technologists at the University of California have already released an app called MyShake, that turns mobile phones into portable seismology tools that have proved capable of detecting even mild earthquakes (more than 200, at the time of writing). And they're working on an inevitable prediction function now.

Meanwhile, the concept of predictive policing actually precedes the social media era by more than a decade. In the early '90s systems researcher Andreas Olligschlaeger analysed two years worth of 911 call data and produced predictions on which parts of a small area of Pittsburgh would see rises in crime. His mathematical model outperformed the standard estimates, which are produced by simple averaging.

Today, over 90 locations worldwide, including a number of US cities and areas of Puerto Rico and South Africa, use a network of embedded sensors called ShotSpotter to detect, locate and log gunshots. Meanwhile,

in the desperate ganglands of Mexico, human rights researchers are using predictive technology to locate the hidden graves of some of the estimated 30,000 victims of drugs cartels.

But it need hardly be pointed out that the construction and use of this new digital brain by political organisations is not a straightforwardly good thing. To get a whiff of why, we need only glance eastwards towards China, where these advanced technologies are being used by the highly savvy communist government. Every citizen of China has a personal file that has a depth and complexity that would shame even Google. As reporters from The Wall Street Journal have revealed, jaywalkers have their faces scanned and, by the time they've reached the other side of the road, their image has appeared on a screen with the words, 'JAYWALKERS WILL BE CAPTURED USING FACIAL-RECOGNITION TECHNOLOGY'. Similar cameras have been erected at Chinese subway stations, airports, busy streets and, perhaps most troublingly, churches - the atheistic communists are no fans of the religious. In 2015, agencies announced their desire for a, "omnipresent, completely connected, always on and fully controllable" network of them. (On the upside, customers at KFC in Beijing have food recommendations made on the basis of facial scans which look at metrics such as age and gender.)

In the west, too, there are companies working on facial recognition technology that claims to be able to predict a huge amount about future behaviour, on the basis of appearance alone. One of them is Israeli start-up Faception that says in trials, its system successfully picked out nine of the 11 2016 Paris attackers.

Faception cofounder David Gavriel explains that they started off working for stores, tailoring digital ads for particular kinds of customer. "You can tell who is the quick buyer and who is hesitating, who is a leader or influencer," he says. "We're looking at facial structure and we do it from a single image. One camera in a mall can tell in less than a second what kind of buyer it is."

Today, they claim to be able to pick everyone from bingo players to white-collar criminals to paedophiles out from the crowd. Gavriel declines to be drawn on exactly how they're doing this, citing the need to keep proprietary technology secret. But, he says, "There are clusters of people. You're born with your tendencies. You are born with your character. It's in your DNA."

Others state that such claims need be treated with caution.

"I'm dubious," Professor David Perrett, a facial recognition expert at Scotland's University of St Andrews tells GQ. While it's true that certain personality traits are sometimes visible in the face, "the effect size is tiny," says Perret. "Accuracy is very low." Facial recognition in general, he adds, "is difficult for all sorts of reasons - lighting conditions, someone can wear a hat or glasses or grow a beard. If people don't want to display who they are in a very obvious way, it's very difficult to make any accurate judgement." The same holds true of behaviour. "It may be possible to spot anxiety, for example, but that's a long way from being able to spot a terrorist."

It may be true that making deep predictions about individual behaviour is a lot more complicated than analysing a single picture of our face, but there seems little doubt that our future will be clairvoyant. Some of it will be creepy and dangerous, some of it will be life-saving and incredible. You don't need to crystal ball, though, to know that it's coming.



I remember the screams tugging me from sleep. The worst sound in the world — your mother, in pain.

Then, the sick, thick thud of violence down the hall; a sound of ripping fabric.

And I remember that nightgown, a flannelette favourite as soft and warm as a mother's hug. Weirdly, I think it was the loss of the nightie that shook my seven-yearold self the most.

That and the fact the words 'you don't hit girls', drummed into me from kindergarten, would never again seem sacrosanct.

Statistically, I'm as much as 800 per cent more likely to be talking to a relationship counsellor about why I now knock my wife around than I would be if I'd never experienced domestic violence as a child. Turns out charity isn't the only thing that begins in the home.

Even if you're lucky enough not to have been a witness, and you can solemnly say you've never been physical, or threatening, with a partner, then the sad fact is you almost certainly work with, are related to, or even quite like someone who's assaulted a partner.

In 2015, Australian police were called to 239,846 domestic violence matters, or, 657 incidents, on average, every day of the year. That's one every two minutes – and it doesn't include the victims too terrified, or too unconscious, to call for help.

It takes women, on average, between nine and 11 attempts to finally leave a violent relationship. And the ones who don't make it out the door fall into the most sickening statistic of all. Somewhere around 80

Australian women will be killed by a partner this year – that's more than one a week.

It's appalling. And as awful as it is, it's sadly not so much the tip of the iceberg as the pole of the umbrella, according to Andrew King, a campaigner, counsellor and writer immersed in the dark subject matter of domestic violence in this country.

"Domestic violence is one of the hardest and most significant social issues we face in our society today. I'd say it's equal to the impact which drug abuse or alcoholism has on communities, probably even more so, it just doesn't get spoken about as much," offers King.

"And it's happening in our homes – the one place you're meant to feel safe. All those women dying, that's a statistic we're not shifting, and when you talk about the fire in the belly for people who work in this area, it's about trying to stop the murders, the death, but that is just the pole of the umbrella, it gives you a very limited understanding. It's only when you open the canopy of that umbrella that you realise the many different elements domestic violence takes in – the sexual violence, the psychological violence, the emotional violence, the financial, people using children against each other... And it's about control and coercion, not just violence. So you don't punch her, you just punch the wall, and break your hand. But the threat is implicit: 'Look what I could do to you, next time, if you make me angry'."

Of course, you think, there's nothing you can do, because you don't know anyone like that. But that's because you think you know what a wife beater looks like. He's a fighter, not a lover, a bloke with menace in his movements and dullness in his eyes.

Herb Cannon, 65, who's been working in domestic violence counselling for 18 years and has seen thousands of blokes and "countless horrors" in that time, will say you're wrong. In his experience, less than 50 per cent of the men he's seen would identify with being violent or confrontational outside of their relationship.

"Blokes so often say, 'Why is it that I'm only like this to my partner, why don't I do it to anyone else?' Or, 'I'm really good at work, people love me, but then I get home and the monster appears'," says Cannon.

"You can't profile a DV guy – it cuts across race, culture, religion, education, disability,

and it's got nothing to do with tattoos or muscles. We had one group where 10 of the 14 people were from boardrooms, white-collar, CEO types, and two of them were tradies, but usually it's more diverse. We had an Italian guy last year, the most physically violent guy in the group, but just a tiny little guy. And he'd never been violent outside of the home – you couldn't even imagine it, to look at him."

King agrees: "It's an interesting human trait – we tend to show our worst side tothe people we love the most. And we continually see that, if you have a stressful day at work you won't go and tell the boss, you go home and your wife or your child does something that irritates you, and they get to see those feelings."

I meet with one of Cannon's outwardly unlikely clients – Kay, 43, a Buddhist from Nepal, who's dwarfed even by his tiny office, and looks like he's only using the middle third of his executive's chair.

Behind him, on a crammed bookshelf is a picture of he and ex-wife, Karen, who hasn't spoken to him in years. On both shoulders, he sports the crushing burden of being told by a court that he's too much of a threat to her to be allowed anywhere near his three children – a daughter who's now almost 18, and two boys, 11 and 10.

Worst of all, he lives near them, in a small town, and regularly sees them from across the street.

"I wave to them, sometimes they smile to me. It's very difficult, I miss them so much. Imagine having to walk past your children in the street and not being able to give them a hug and a kiss. And I can see that they want to run to me, but Karen just grabs them and runs away," Kay says, eyes downcast.

When he first attended a behavioural change course with Cannon he was depressed – hating himself for being a "bad" man. But then he met the other men in his group.

"There was this one guy, and I wondered what he was doing there, he was even smaller than me, just a normal bloke, and he seemed really nice when you spoke to him. But he told us how he'd just bash his wife, knock her down, and she'd be unconscious... And then he'd go and pick her up and put her on the bed," Kay recalls, still shaking in disbelief. "Then he'd lie there and wait for her to wake up, and in the morning everything would be nice again. And nothing would be said."

Adam is fascinated by his beer

coaster. He's picking at it, staring with unusual ferocity and biting his bottom lip in a way that suggests fierce concentration. What he's really trying to do is avoid the question.

What was it that started the fight that ended his marriage, scarred his psyche and removed him from his then six-month-old son's life? We've been shuffling around it as awkwardly as two sober men on a dance floor.

Finally, he looks up from his coaster confetti and gives the saddest of smiles.

"The thing that is really quite difficult about it, is that the basis of the fight that led to this was so... trivial. It was banal. Absolutely ridiculous," he says, one hand kneading the knuckles of the other; his eyes avoiding mine as if he seriously fears I'm going to laugh at him. As if any of this is actually funny.

"It came down to a toasted sandwich and putting butter on the right side. And it just started going around and around, and it just all becomes about how she wouldn't listen to me, she wouldn't hear me.

"And then she threw a little dagger at me, a nothing thing, just a little verbal dagger and I just... That was it for me, it was the last fucking straw. And I just went, 'Boom!'."

First, the tub of butter in his hand was hurled at the window with such force that the glass smashed. In that moment, something inside Adam broke as well – the pain of a father who never listened to him, the sleepless nights with a new child, the fights with wife, Corinne, over everything, the petty slights. All of it, exploding into rage.

Looking at Adam, plenty of build and short on neck, with a torso that shouts rugby union, it must have been a powerful explosion.

"It was from zero to 'you're in an emotional fucking tornado'," he offers, describing events as though they occurred to someone else.

What happened next is hard for him to talk about, but all too clear in his memory. For the previous hour he'd referred to it, only, as "getting physical". But now, with a sigh, he says he wants to be honest.

"I shoved her into the front door. I grabbed her by the scruff, and basically just bashed her into the front door. I'm holding her there, just giving her an absolute fucking serve is what I was doing: 'You better fucking listen to me. You never fucking... Roar! Roar! Roar! Roar! Roar!

"It was just... I was wired."

Adam says his seven-year relationship with Corinne had always been tumultuous –

they'd been "physical" with one another before. It meant that now, pinned against the door, she refused to back down.

"She was angry at me, mouthing off. And that just spurred me on even more. It was more... physical again... I mean, I grabbed her. I was rough, I grabbed her arms, and I know that bruised her."

He knows this because a few days later, after lying awake worrying about whether the police would come, Corinne told him she'd taken photos of the bruises he'd handed her. She was keeping the images, she said, just in case.

Even in the midst of the fight, though, Adam says his better side was wrestling with him – not allowing him to punch his wife. Not in the face, at least.

"Almost in the back of mind, I'm going, 'I'm not gonna hit you. You know, I fucking want to, but I'm not gonna hit you.' My fists were clenched but I'm just going, 'I can't do that'. But it got more physical, it sounds awful but... there's more pushing and shoving and she's like, 'Roar, roar, roar!'

"Again, I grabbed her and I punched her in the leg. I know I hit her with my closed fist on the leg."

Was she trying to get away?

"No, she's on the bed. I just grabbed her and went whack."

Adam pauses. I'm thinking about what he's said about his upbringing, the fear of his own father.

"When I think about it in today's terms, the way my dad was, it was abusive," he admits.

Separated from his first wife when Adam was three, his father remarried 12 years later – and revealed his weakness for abuse and domestic violence.

"I did see him get violent with her and I didn't like it. It was just... Part of me was like, 'Whoa!' And part of me was kinda like, as selfish as it sounds, 'At least it's not me'.

"And I also thought, 'Well, maybe that's how it's meant to be'. I think what I saw, especially as a teenager... some behaviours are subconscious and I must've in some way, kind of accepted that that's normal, and that's OK."

Did your dad ever mention it's never OK to hit girls? That men and boys don't do that?

Adam looks blank, a little panicked. "No. No. I never heard that phrase."

Talking about his father causes Adam to breakdown, leaking the tears that don't come when he speaks about Corinne. For years, Adam never *really* hit a woman. He'd be physical with them, but never throw a punch.

But this time, he went whack.

"I punched her somewhere around the thigh or something like that. And she was kicking at me and I dragged her off of the bed, and I think she just realised, 'Fuck. He actually might really, really hit me.' And then instead of shouting at me she was trying to get away.

"When she did that, it kind of spurred me on more. She went to hide under the bed, and I grabbed her by her legs and I was trying to drag her out from under there. She's screaming, 'Leave me alone,' and kicking at me.

"I wasn't actually hitting her. I was trying to properly get in her face again, so I could say my piece – I wasn't finished, I had more shit to say."

Genuinely terrified, Corinne begged to be left alone.

"It was no longer the fight in her, it was the fright. And that's when I realised – enough. *Enough*. I just stopped."

There's a stoniness in Adam's voice as he explains that the overwhelming thing he remembers feeling, amidst the chaos and violence, was relief.

"In some ways, even as it was happening, I think I was saying to myself, 'This is it. This is my out. This is my out of the relationship."

Regret, Adam admits, hadn't yet surfaced – not even as he climbed off his shrunken, bruised wife.

"My parting comment, it was terrible... My parting comment was, 'You fucking made me do this'."

Adam knows it was wrong, and is reminded every time he sees an anti-domestic-violence campaign ad, or hears the statistics being mulled on the radio. It makes him feel "like the biggest piece of shit in the world".

He also recognises that so much of what happened to him should have been predictable. Preventable, even. The fiery relationship, breaking up, getting back together, having a baby in the hope it would fix things. The earlier incidents of violence.

"She'd left me before, moved to her mum's with our son, because I'd had this moment where I lost it. We've got a young baby and I'm throwing things around – it was terrible behaviour, and she left, which was the right thing to do.

"She was kicking at me and I dragged her off of the bed, and I think she realised, 'Fuck. He actually might hit me'.

Then instead of shouting at me she was trying to get away."

"But I said I'm sorry, that I won't do it again, that I shouldn't have grabbed her like that. Because that's the easiest thing to say, that you won't do it again. And then you do. And she comes back."

Even more typical is that, after the night of dragging, kicking, punching, screaming, abusing – Corinne came back. They again co-parented for a bit. Had sex a few times.

But then she got a new man, told him the history, and now Adam no longer sees his son. Ever.

"He's the collateral damage of all this, my boy."

Adam's moved on too. He has a new wife and a new baby on the way and she knows about his past. He didn't tell her straight away, of course, and Corinne threatening to do so during their disputes over child access might have helped spur his confessions.

Through counselling and a painful journey of self-realisation, Adam's found a way to control his anger.

"I'm a pretty easygoing guy, but I do have a switch. I still do. I'm not gonna put my hand up and say, 'I'm a saint now,' and I don't get shitty, I do, but I think we all do. I think genetically, people like me have something in us that gives us the propensity to go, 'Fuck you' in situations were most people would go, 'Oh, I'm sorry'.

"It was really easy for me, previously, to just let emotion drive the behaviour. That emotion would come so quick, I wouldn't often have a chance to actually stop it. But now I can actually manage that. I know and understand where it's coming from, and I can kind of talk myself down and go, 'just let it go'."

Adam says it's impossible for him to describe how lucky he feels to be getting another chance. For a long time he didn't dare hope for that.

Adam's story has so many elements typical of men who've committed violent acts against partners and who've lost families because of it. He grew up with domestic violence, it was normalised for him, he was never told it was wrong. But what typifies Adam most of all is that he wishes he could go back in time. That if he knew then what he knows now, about controlling his emotions, about recognising his failings, and those within a relationship, he'd be able to fix it.

"I just wish I'd had the counselling before, years ago, before any of this happened. Because things would have been different then."

'I wish I'd asked for help

earlier' is one of the most common phrases relationship counsellors hear from broken men. Still, the most common word to burble up is 'shame' – the kind that burns inside, to the point where it becomes white-hot, angry denial.

Charmaine Bradley's been working in counselling with Relationships Australia for nine years, and says the other common utterance of many men is, "she made me do it".

"When we see blame – 'it's not my fault, it's her fault' – what we do know is that blame and shame are very close cousins, that's why you hear that language a lot," says Bradley. "They do feel shame, but it's too hot to hold, they're not ready, so they switch to blame.

"And if they're feeling shame, it actually shuts down their thinking, they can't hear you, they can't take in the information."

It's why she says the language used in her work is so important.

"The way you ask them: 'Tell me about the part of you that thought it was OK to club her with a baseball bat. Tell me about the part of you that would do it differently.' You need to try to sidestep that sense of shame.

"Not everyone learns that you don't hit girls, and some of them don't even accept that they're the kind of men who would hit girls, they can't hold onto that shame, so they rationalise: 'It was just a one-off, she asked for it, she made me do it'."

The counselling sessions, as both Adam and Kay will tell you, aren't easy, and Andrew King says it takes courage and commitment to get through the first six weeks – a "brutal" experience often soaked in tears.

What tends to come after that, for most men, is an 'aha' moment. And it can be ugly.

"Quite often it comes when we get them to think about what impact their behaviour is having on their children," explains King. "We had one father who was very adamant that the issue of domestic violence had no impact on his children, that he was dealing with it the best he could, that he was minimising any suggestion of it affecting his family and saying it was under control.

"One day, he came back to the group and he just looked completely different. And he told the story that on the previous weekend he'd been watching TV with this three-year-old daughter on his knee, and he went to scratch his head. He lifted his hand, and he saw his child flinch away. Instantly he realised that his three-year-old knew about the violence, he just knew. And he'd been absolute, up to that point, that they didn't know, because the arguments only happened at night."

Bradley adds that men need an 'aha' to push them past denial and on to a path of wanting to change. One of her recent clients was sent to the program by court order, as part of his probation, and it gradually came out that he'd been beaten by his father as a child and also witnessed his mother being hit.

"His whole life, he just really wanted to be different from his father, but he went through that cycle of denial, and then escalation, and then he hurt his wife so badly he almost killed her and ended up in court," says Bradley. "Yet that wasn't enough for him to change. But he's recently had his 'aha' moment, where he said, 'I am my father. In fact I'm worse than him'. And that's his motivation, now, that he wants to be different from his dad."

Herb Cannon says the thread of family history is one that ties together the stories of every man he's ever counselled about domestic violence.

"What is truly alarming, and what probably goes a long way to explaining why we struggle to shift the needle on the statistics, is how much domestic violence in one generation plants the seed for another round a generation later," he explains. "When we see someone, it's always there, always, in their history.

"People will often say in therapy that they had a perfect upbringing, but I can tell from the behaviours that their family experience isn't actually as they're remembering it. We all maintain some degree of denial around family, because to acknowledge it is a direct attack on our sense of identity. So we distort our perception, that's what denial is.

"And sometimes guys will say there was no physical violence in their upbringing, but it doesn't mean there wasn't emotional trauma. The most profound form of abuse is neglect – and it's the most common act of abuse that parents do."

The damage being done, every day, to little kids who grow up in houses where they see, hear and feel violence, is what psychologists label Adverse Childhood Experience (ACE). Cannon says it's vital to remember that a child's brain is self-referencing, that kids believe they are what they feel.

"If kids are under too much stress or duress, particularly in the first six or seven years, what we call developmental trauma, the hormones – cortisol and adrenaline – start to interfere with the pathways being laid down in their brain.

"Their developing neural networks, the ability to feel empathy, to socially engage, to

regulate emotions, those pathways are being affected – and they're going to be at a disadvantage, and prone to a whole range of emotional disorders."

Cannon says there are 'mountains' of research showing that our brains are significantly impacted by these Adverse Childhood Experiences, as they're known, particularly if domestic violence is happening in the home.

"And society is under aware of this. My experience is that there is a lot more domestic violence going on than our statistics reflect," Cannon says.

"And the sneaky thing is we look at it on a spectrum, up the high end is the physical abuse, the highest risk of homicide. But if you go right down the other end – a person being abusive and yet never physically violent – it's still abuse. You're talking about really controlling behaviours, limiting access to friends, or to religion, restricting access to finances, cases where the man demands to pick the clothes his wife wears every day.

"Then you move up through stonewalling – you can hurt a person profoundly with silence, and I've seen cases of silent treatment that goes for months – to criticism, yelling and screaming. They're all forms of abuse and when they become a pattern, that's domestic violence. Psychological injury is the undeniable, consistent result.

"You can be at the low end of the spectrum for years and yet be just as equally damaged, mentally, as someone who's been physically injured."

Kay says the domestic violence he admits he was guilty of never involved actually hitting his wife – though he did kick a wall once, so hard his foot got stuck in the Gyprock.

"In my case, I would just react and we'd just have some sort of heated argument,

and my way would be to scribble down something, something emotionally manipulating, and just chuck it to her, and then walk out," he says.

Those scribbled somethings included threats to take their children away and flee to Nepal, knowing that his wife's overwhelming fear of flying meant she'd never be able to chase him. She kept the notes, of course, and they formed a centrepiece of the extensive two-and-a-half-year court battle that eventually ended with Kay being removed from his family's life.

The more you hear about domestic violence, the more you read and think about it, the more it makes you wonder – am I missing something? Could I be doing something? Should I be doing something?

You might not be able to see it, or suspect it, in your friends or colleagues, but those who know what to look for state that it's all around us.

"In marriage or relationship education, there are some practitioners who say that within two minutes of watching a couple interact in a restaurant, they can make a strong assessment about what's going to happen in the next five years," says King. "It's not about what the man looks or acts like, it's how the pair interact together and respond to one another that predicts the likelihood of violence in relationships. Putting someone down is a very strong indicator: 'you can never choose the right meal,' that kind of thing, that's probably number one, you're at first base. But there are other tell-tale behaviours – not really listening or responding to the other person, putting them down - these are very likely indications that the relationship won't survive."

"It came down to a toasted sandwich and putting butter on the right side. And it started going around, and around, and it just all becomes about how she wouldn't listen to me, she wouldn't hear me."

Sadly, finding a way to bring

to an end the scourge of domestic violence is about as realistic as ending violence altogether. But what can be done, at least, to bring about a reduction in its stranglehold?

Here, there are as many opinions as there are experts.

Bradley says society needs to be braver.

"It's unlikely you're going to see the shoving and the pushing, but there's the stuff we don't see unless we look carefully – the indicators are there and you know people who are on the DV spectrum," she cautions.

"Of course, it's hard to say to a mate, 'what you're doing is abusive', so what we say to people is just don't be complicit. It's important to come at it from a 'I don't think that's right' place, rather than a 'You're wrong' place, because if you attack them or accuse them, they're going to close down.

"The main thing is to grow awareness in terms of what sits on that spectrum of abuse, that it's a lot more than physical and verbal, it's about the subtle undertones, and that there is an escalation if it's not attended to."

The biggest issue for men, of course, is recognising that they need help – and being willing to ask for it.

"They feel like there's a weakness in asking for asssistance, or a stigma about seeing a therapist, but it's actually a strong and very courageous thing to do," adds Bradley.

"If everyone felt as if they could self manage their emotional bucket, and go to a good therapist whenever they feel stressed or depressed, and understand that if your body is flagging from stress, because you need to hit pause and look at your life equation, we'd be a lot better off."

Interestingly, Kay says Cannon, who he speaks of in awed tones and describes as a mentor, is the person we should be listening to, because "he's been through it all – he knows what he's talking about".

Cannon's life before counselling was certainly colourful. He was a professional musician from a young age – touring with everyone from Sammy Davis Jr and Frank Sinatra to Cold Chisel – started drinking at 13 and eventually fell into heavy drug use.

It was only through seeking counselling that he realised his calling, and he's thrown himself into it with the academic rigour of a scientist and the large heart of someone who's known suffering.

He believes it's time to take a bolder, broader approach.

"I gave a speech about it at the White Ribbon breakfast last year and the NSW Premier was in the room and people were shocked. But the fact is, we need to change how we're parenting, because that's where it starts," he says.

"The most profound risk factor is the home environment – people become violent because of adverse childhood experiences."

Cannon says the figures that really hit home for him come from a well-known ACE study in the US – one which looked at around 17,000 people and found, among its "mind-

THE STATS

Over 12 months, on average, one woman is killed every week by a current or former partner.

Two in five assaults reported to police in 2016 were family or domestic-violence related.

One in three women have experienced physical and / or sexual violence perpetrated by someone known to them.

A woman killed by her partner is most likely to be killed in her home.

Women between 18-35 are more likely to experience violence than women overall.

In Australia, one in four children are exposed to domestic violence.

Indigenous women and girls are 35 per cent more likely than the wider female population to be hospitalised due to family violence.

> Violence against women is estimated to cost the Australian economy \$21.7 billion a year.

boggling results," that a boy who grows up in a home where there is domestic violence is up to 800 per cent more likely to be a violent husband or partner as an adult.

"And a woman who grows up in that kind of household is equally as likely to end up being a victim.

"Sure, we could put aspects of care into the education system, to help young people, even from primary school, skill-up to self-regulate really well. Yeah, you could start there. But it won't help if there's stress and duress at home. That's where the change has to happen. Otherwise we're just going to keep treating the symptoms, ad infinitum, forever."

I Was lucky. The step-father who wrought his foul violence against my mother wasn't around for long, and I'll always be thankful that she had the strength to remove him from our lives.

But still I watch myself. And I'll admit that I once raised a fist to an ex-girlfriend, but I don't think I ever meant to use it. I hope not, because the fear in her eyes in that moment pierced me in a way I can still feel. And I've never let rage beat me that badly again.

Watching your friends is harder, or just something you don't even attempt to do. I've wondered, and worried, about a few and more so the deeper I've delved into the statistics. But saying something isn't just hard, it feels closer to impossible.

In writing this story, though, the words of Andrew King got to me – his line about a man hitting a wall and breaking his hand, about what that represents. Because I have a close friend who's done exactly that. And I remember we laughed about it at the time.

And so I had to ask this mate, after several beers and before I could finish this story. And the relief I felt, when he said that he knew about the path to violence, and where he'd been on it, and that he'd actually sought counselling (though never told me), was enormous. So no matter how hard it is, you have to try to say something, even if it's only a worry that's niggling you. Don't turn your gaze away or hold your tongue, because you might just save someone, their partner or a child, from the painful screams no one should have to remember.

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EDITED BY MIKE CHRISTENSEN

THE UITIMATE SUMMER WORKOUT

FIVE KEY EXERCISES AND A HIP-HOP-HEAVY PLAYLIST ARE GO'S ANSWER TO A BEACH-READY BODY.



looking to do more church-bell ringing. WORKS Shoulders, explosive leg strength and stamina. PREP Stand with feet shoulder-distance apart. Hold a kettlebell (using the heaviest weight you can handle while maintaining good form) in each hand close to your chest with palms facing the body. SQUAT Bendknees and hips to squat to parallel; maintain a straight spine. Drive up powerfully through hips and knees. OVERHEAD PRESS Use the momentum from the legs to drive arms up to vertical, rotating them so palms face away from the body at the top of the movement. Return to parallel squat position and repeat.







oo often, we're guilty of exercising for the sake of exercising, without purpose or direction. Commit to this 20-minute all-body routine, two or three times a week, and you'll reap the rewards, stripping off fat while building strength, core stability, coordination and a greater metabolism. All you need is a TRX, a pair of kettlebells (or something to improvise) and a decent set of headphones to get you in the zone. Press play and go – it's as simple as that.



RAP ENHANCES YOUR WORKOUT

Four of our fittest team members did this workout twice with the same prep; once listening to pop and once to hiphop and grime.* The result: rap equals more reps completed in a shorter timeframe. We may not have science to back this up, but we do have Stormzy and Kendrick Lamar on our playlist. And so should you.

BOP N KEEP
IT DIPPIN
Dizzee Rascal
LOYALTY

Yo Gotti
BODAK YELLOW
Cardi B
RETURN OF THE
RUCKSACK

SLIPPERY

UNFORGETTABLE
French Montana
MASK OFF

BUTTERFLY EFFECT Travis Scott

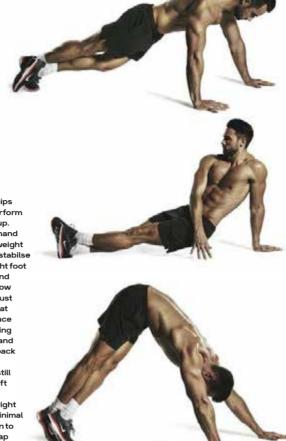


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THE OFFSET PUSH-UP WITH

IDEAL FOR Downwarddog enthusiasts who
love a deep burn.
WORKS Upper body
and core.
PREP In push-up
position, place hands
under shoulders with
feet just wider than
hip-distance apart. Place
left hand just forward of
shoulders and right hand
just behind shoulder.
Cross left leg under right

leg. Do not allow hips or back to sag. Perform one offset push-up. TWIST Using left hand to support body weight and right hand to stabilse torso, pivot on right foot from toe to heel and swing hips down low to the left. Hover just off the floor, so that torso rotates to face backwards. Keeping shoulders stable and wide, swing hips back to start position. PIKE With hands still offset, stabilise left shoulder and left hips to pike, with right hand providing minimal assistance. Return to start position, swap hands and legs and repeat.



3

THE ATOMIC

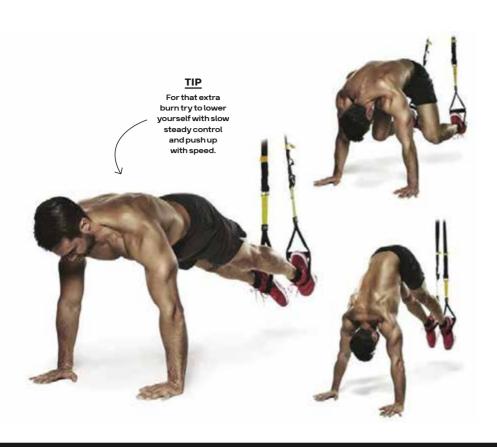
IDEAL FOR Aspiring gymnasts realising their potential (or not). WORKS Pretty much everything. PREP Assume the push-up position, hands under shoulders, feet hooked in TRX straps, hips supported at shoulder height with whole body aligned. Do not allow hips or back to sag. Perform a perfect push-up then. as you return to the start position, tuck chin, lift tailbone and pull knees to elbows, allowing knees to split. PIKE Maintain alignment as you tuck your chin and lift tailbone to the ceiling, keeping legs straight. Lift as high as you can while maintaining a stable torso and shoulders. Return to the start position under control. making sure core stays strong throughout.



THE JUMP LUNGE

IDEAL FOR Anyone wanting to have the Incredible Hulk's legs WORKS Core and lots of legs, obvs PREP Start in split stance: one foot forward, other foot back, knees slightly bent. Lower your body by bending legs until the rear knee almost touches the floor. Keep arms in sprint position with elbows at 90°. Engage the core muscles and shoulders torso and hips JUMP Maintaining a good, straight posture, jump explosively upward, switching legs and arms in mid-air and landing under control with feet in opposite positions. **LUNGE** Immediately bend legs until rear knee almost makes contact with floor and repeat. Maintair upright torso and stable

upright torso and stable hips throughout.





THE

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protein post-gym
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bigger guns.



DRINK Not that type of drink. Water - and lots of it - before, during and after.



SLEEP
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THE TIMINGS

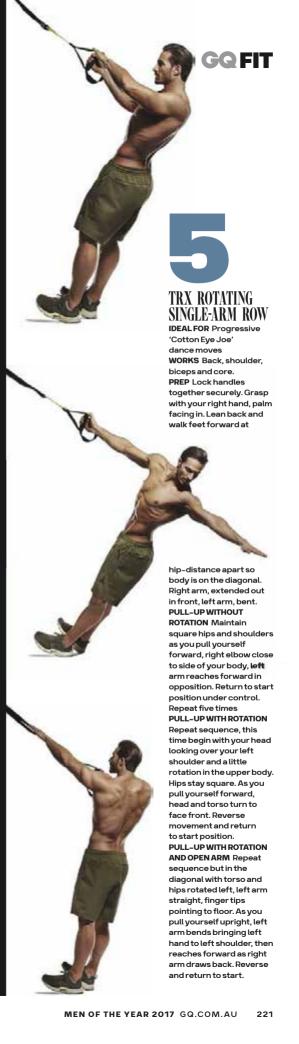
Kettlebell Thrusters 10 x 10 reps with 60 seconds rest.

The Offset
Push-Up
Three sets of five,
alternating reps
each side.

The Atomic
Three sets of
10 reps with
60 seconds res

The Jump Lunge Three sets of 20 jumps with 60 seconds rest.

TRX Rotating Single-Arm Row Three sets.



st



As we inch closer to summer the nights are getting longer. Perfect opportunity, then, to get running. Naturally, you'll need a new pair of sneakers that will make you look the part and go faster. These numbers by Adidas will do the trick - newest members of the UltraBOOST family, they've been designed to offer "uncompromised comfort" and support. Get set. Go. ADIDAS 'ULTRABOOST ALL TERRAIN' \$320; ADIDAS.COM.AU

THE EVENTS

With summer comes a host of great sporting events, giving spectators a chance to sit back, beer in hand, and let the pros do the talking. First up, Sydney to Hobart, the nation's favourite vacht race, not least because it starts on Boxing Day, thus offering a great opportunity to prolong festivities by watching en masse with friends and family. If that doesn't float your boat (sorry) then check out the Tour Down Under in Adelaide, Australia's premier road-cycling race. This year sees the return of Peter Sagan, fresh from his historic three golds at the recent UCI World Road Championships. SYDNEY TO HOBART,

DEC 26-JAN 1; TOUR DOWN UNDER, JAN 13-21 2018; ROLEXSYDNEYHOBART.COM; TOURDOWNUNDER.COM.AU

THE GYM The approach of beach season may mean ditching the pub for the gym. Yes, it's not as fun, but at least that pain you feel the next day won't come with a side of

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THE BOOK

In the summer of '77-78, Kerry Packer enlisted 35 of the world's best players to kick-start World Series Cricket. Its influence on the game is still seen today and here, Packer's friend and confidente tells the tale of how it came to be, complete with first-hand accounts from 48 of the game's biggest stars. Shane Warne knows a thing or two about the game, so when he says this is the "greatest cricket story ever told," we're inclined to believe him.

CRICKET OUTLAWS, \$44.99, BY AUSTIN ROBERTSON; PANMACMILLAN.COM.AU



existential dread. If you don't fancy working out solo, then

98 Gym is now doing group

strength and conditioning classes. Run by celeb trainer Chris Feather, who recently

bought out his partner's

stake in the gym - a certain Russell Crowe - 98 Gym uses goal-based training

that aims to improve mental

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toughness, helping you push your body that extra mile. And we could all do with

a bit of that.



WORDS: CHRISTOPHER RILEY, PHOTOGRAPHY: GETTY IMAGES

INTERVIEW

WHO ACTUALLY USES FITNESS TECH?

AS IN, TO ITS FULL CAPACITY? WE MEET FITBIT'S CEO TO TALK ABOUT THE NEW 'IONIC' SMARTWATCH AND, MORE IMPORTANTLY, HOW IT CAN ENHANCE A WORKOUT.

s each new year comes around, a January 1 hangover is not complete without deciding upon a resolution to start getting back in shape. The first step – getting some new kit to kick-start the process, quickly raising the phrase, 'all the gear no idea'.

But with the rise of fitness technology, everyone from the gym novice to the tech geek has access to cutting-edge guidance at their fingertips. In this, Fitbit has led the way, owning upwards of 80 per cent of the wearable fitness trackers' market. They're everywhere, achieving that rare status of having a whole market synonymous with a single brand. What started as a company selling bands to track daily step counts, now offers a wide range of health and fitness-related products from wi-fi scales to smartwatches.

But are they actually any good? Or simply another accessory; a reflection of our consumer society where there's an app for everything?

Maybe. But, in speaking to Fitbit's CEO, James Park, about the new 'Ionic' smartwatch, we find out the future of fitness isn't about fitness at all. Not really anyway. Fitness was just the start – the brand has its sights set on bolder challenges. The real game changer, according to Park, will be entering the healthcare market.



GQ: There's a difference between having great access to data and actually using it – what is Fitbit doing to help users get the best from its devices? James Park: We have a feature called 'SmartTrack' which

automatically recognises different activities using machine learning and Al. For instance, with our sleep feature there's tips and observations, like maybe we've noticed Mondays are your best day for sleep - so our users can then ask what it was they were doing on Monday to achieve that. GQ: Can you chart a typical day's interaction with the 'Ionic' in order to help a user get the most out of it? JP: They wear it to bed, and they wake up in the morning, having used our sleep consistency feature, which helps guide them as to when to go to bed/wake up in order to get the most rest. They may

then go on a morning run -

they'll have their 'lonic' on and will launch the exercise app. They don't need to have their phone because with the 'lonic' they can load their favourite music and it has GPS, so they just press start and begin their run. During the run the app will automatically pause and resume when you take a break. Along the way they may use their watch to pay for a bottle of water. Throughout the day we have our 'reminder-to-move' feature, which prompts them to walk a number of steps per hour. **GQ: What aspect of Fitbit** devices has been most instrumental in helping to boost a user's fitness? JP: One of the more important ones has been our social network capability and the competition associated with it. Having people on a leaderboard competing with friends and family on steps has been one of the things to really get people moving. People with one friend walk at least 700 more steps

GQ FIT



per day and every friend who joins adds a few more hundred steps, up to a limit. So the social aspect has definitely been a big feature for us. GQ: You've changed the company's mission statement from consumer electronics to a digital healthcare company - why the shift? .IP: Part of what we have tried to do with Fitbit is to turn a 'nice to have' to a 'must have' - the 'must have' comes from healthcare. We started getting emails about how Fitbit is literally saving people's lives. This happened when we launched our heart-rate tracking technology and people could observe if their heart rate spikes dramatically. This would prompt them to see a doctor who would often diagnose a serious cardiac condition. The introduction of more advanced technologies like this has given us the insight that these devices are more valuable than just consumer fitness; there's actually a big need in the medical community. GQ: Broadly speaking, where are we headed with fitness tech in the next five years? JP: There's going to be a shift in integrating more deeply with the healthcare ecosystem and not only helping people with their fitness goals but their health goals, whether that's helping manage diabetes or sleep disorders, or lowering the cost of care Fitbit 'lonic' smartwatch,



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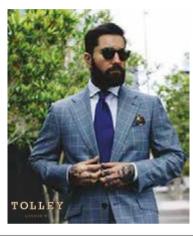
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There is something for everyone with a book and calendar rounding out the range of traditional fur felt hats and leather accessories.

All made here in Australia.

Traveller - Bran: \$200 Koala Belt: \$79.95

akubra.com.au





RICH AUGUST

Inspired by high fashion & street culture, Rich August Clothing is committed to providing the latest & most stylish items of clothing.

GQ readers receive 20% off with any purchase from the online store using code GQ20.

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Barreboozar

PUSSYFOOT SOCKS

Bamboozld is fun, quirky and expressive and captures every personality with its collection of bamboo socks, underwear, tee shirts and gift boxes.

Luxuriously comfortable and eco-friendly, our bamboo blend and quirky designs will delight every wearer. Perfect for work and play!

Available from David Jones, selected Menswear stores and online.

Pussyfoot Socks
pussyfootsocks.com.au



THE COLLECTIVE

Timeless style and affordable luxury are the hallmarks upon which The Collective have built their brand.

Born in the laneways of bustling Melbourne, The Collective offers a curated collection of simplistic designed time pieces which add sophistication and completion to any outfit. A watch for any occasion is the vision, where each timepiece can adapt from the polished corporate outfit in the city, but just as easily compliments the casual weekend outfit.

Collection range starts at \$120

the collective watches #awatch for every occasion the collective watches.com

GQ lifestylecollection



MY SUPPLY CO.

My Supply Co. is a leading Australian based mens subscription box service. We understand that keeping up with trends can be difficult, time consuming and can get costly. Now you can wake up, look good and save money. Every month our stylist curate the latest accessories that keep you looking sharp and ready.

Use the promo code GQAUS to get your first box for only \$25 delivered to your door.

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LUNCH MENSWEAR

Lunch Menswear's range of 'Liquid Lunch' swimwear is a modern take on classic masculine style.

Much more than just functional swimwear, this cheeky new Australian Made brand is taking it to the big brands with premium fabrics, clever design and meticulous attention to detail.

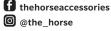
Lunch Menswear
lunchmenswear



THE HORSE

Boasting strong technical ability with Swiss quartz movement, and a handy date display, the D-Series is the most luxurious timepiece in The Horse's collection. This series is designed after taking inspiration from the life lived in the slow lane. Having time to look at what is essential. The lines are clean, it's well weighted and has just the right detail.

For a limited time The Horse are offering GQ Australia readers 10% off their purchase. Please use the promo code gaaus at the checkout to redeem.



thehorse.com.au

For knowing where you stand



- For the informed Australian

+GQ DIRECTORY

THE MODERN MAN'S DEFINITIVE GUIDE TO ESSENTIAL SHOPPING AND SOPHISTICATED STYLE

YOUR NEW BEST MATTE

From David Beckham to Hugh Jackman to James McAvoy, this groundbreaking formulation is a favourite among Hollywood's big boys. Hanz de Fuko 'Quicksand' locks in any hairstyle you want and with zero shine. Also works great as a dry shampoo on second-day hair. <code>banzdefuko.com</code>



MIND BLOWN

Glass designer Göran Hongell was one of the pioneers of the Finnish glass tradition. His Aarne cocktail glass (pictured) is seen as one of the most elegant items in the Iittala collection. All glasses are mouth-blown and the edges are diamond cut and hand polished. Not your average glassware. iittala.com.au



LIKE A BOSS

Hugo Boss's next chapter of its 'Man of Today' campaign - which celebrates men's varying ideals of success is the Boss Bottled 'Man of Today Edition' fragrance. Underneath the tough gunpowder-coloured exterior is a refined, woody scent that unfolds as the hours pass and takes on a different quality that inspires and stays with the Boss man throughout his day. A limited number of these bottles are available, so make your move. 1800 812 663





A TIME TO KILL

The Collective is a Melbourne-based brand that focuses on quality, reliable watches that anyone can wear for any occasion. The new Mesh range steps it up with satinfinish meshed links. This one features a masculine rose-gold frame and pared-back dial. Under the hood, an efficient battery-powered Japanese movement keeps things running smoothly. the collective watches.com

TOP OF ITS GLASS

We can't all be Don Draper, but you can imagine you are with the Perfect Serve collection of glasses from Spiegelau. Designed by award-winning German mixologist Stephan Hinz, these fine receptacles - there are 10 in all – will make a classy addition to the midcentury cabinet in your corner office with vast city views. They also deliver the most satisfying clink sound - perfect for celebrating that high-profile client you just scored. riedelglass.com.au



FLYING HIGH

Breitling expresses its youthful, dynamic and winning spirit in a brand-new model dedicated to thrill seekers. The 'Colt Skyracer', named after Breitling's MXS-R 'Skyracer' plane in the Red Bull Air Race, is rock solid, a champion of legibility and features a SuperQuartz movement, which is 10 times more accurate than standard quartz. breitling.com





HIDDEN TALENT

You might not be able to find them if you lost them in the bush, but these Calvin Klein camouflage boxers are still worth grabbing. With a modern, body-defining fit and added stretch for comfort and shape retention, they should make it through the next war with ease. Find them at Calvin Klein retail stores and *davidjones.com.au*

GENTLEMEN'S QUARTERLY



(Left) Monte wears iacket. \$2150. . Monte shirt, \$585, pants, \$690 bowtie \$200 socks, \$205, and sneakers, \$890 all by Gucci.

(Right) Harvey wears shirt. \$960, pants, \$815, socks \$205. and sneakers. \$890, all by Gucci; glasses, Harvey's own.

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GENTLEMEN'S QUARTERLY

THE LAST WORD

Full name, and where are you originally from? NICHOLAS JERRY JONAS, TEXAS.

At school I was [choose one]

- ☐ A Nerd
- X Absent
- ☐ Popular

Describe your personality in three words: DRIVEN, CARING, FUN.

Nickname and why?

PEOPLE JUST CALL ME NICK J OR NJ. SIMPLE.

Biggest fear in life?

I HAVE A FEAR OF FLYING,
WHICH IS VERY UNFORTUNATE
BECAUSE I DO IT ALL THE TIME.

Two things Americans do better than Aussies?
BEER AND BBQ!

Describe fame in three words?

CHALLENGING, EXHILARATING, SHALLOW.

You're in the new Jumanji film with Kevin Hart and Rhys Darby. Whose voice is more annoying?

 $\frac{{\tt HA - IT'S\ PROBABLY\ AN\ EQUAL}}{{\tt LEVEL\ OF\ ANNOYANCE}}.$

Dwayne Johnson's also in it - did he teach you that trademark cocked eyebrow thing?

NO HE DIDN'T - HE KEEPS THAT TO HIMSELF!

You'd obviously beat him in an arm wrestle?

OF COURSE. NO DOUBT ABOUT IT.

'Welcome to the Jungle' – great Guns N' Roses

'SWEET CHILD O' MINE'.

Were you scared the first time you watched the original *Jumanji*?

I WAS SCARED BUT I LOVED THE MOVIE AND I THOUGHT THAT ROBIN WILLIAMS WAS INCREDIBLE.



WITH

NICK JONAS

THE ONE-TIME BOY-BAND
CROONER TURNED SOLO ARTIST
AND ACTOR TALKS NEW FILM,
JUMANJI: WELCOME TO THE
JUNGLE, WRESTLING DWAYNE
JOHNSON AND GETTING HIGH.

Let's be honest here – it's a good stoner flick, right?

 $\frac{\text{ACTUALLY, IT IS A MOVIE THAT}}{\text{I THINK I'D LIKE TO WATCH HIGH.}}$

$\label{lem:continuous} \textbf{[finish the sentence]} \, \textbf{I think Australian women}$

are... LOTS OF FUN .

Go-to hangover cure?

 $\frac{\text{A GOOD CUP OF COFFEE, SOME}}{\text{IBUPROFEN AND A STEAM.}}$

[finish this sentence] The most annoying thing in the world to me at the moment is...

VIOLENCE IN THE WORLD.

IT NEEDS TO STOP.

Describe your new solo album in five words:
YOU. NEED. TO. BUY. IT.

Do you still feel you're trying to outrun your boy band history?

I'M NOT TRYING TO RUN FROM

ANYTHING - IT WAS A GREAT TIME

IN MY LIFE SO I'M GLAD I STILL

HAVE FANS FROM THAT ERA.

Who'd win in a scrap between the Jonas boys and Hanson?

I'M GONNA SAY THE JONAS BOYS.

Joe used to play tambourine in the Jonas Brothers – did that make you jealous?

 $\frac{\text{THAT'S ACTUALLY WHAT THE SONG}}{\text{`JEALOUS' IS ABOUT.}}$

Are you an actor-muso or muso-actor?

PROBABLY MUSO-ACTOR, BUT IT
SEEMS TO BE SWINGING THE OTHER
WAY SOMETIMES NOW, WHERE I'M
DOING MORE ACTING.

Did Steven Seagal crush the legitimacy of actormusicians with the release of his debut album?

WELL, I DIDN'T KNOW HE HAD ONE, SO APPARENTLY NOT.

The last book you read?

 $\frac{\textit{THE FIRST PHONE CALL FROM}}{\textit{HEAVEN BY MITCH ALBOM}}.$

You played yourself in the 2011 documentary Jonas Brothers: The Journey. How'd you prepare for the role?

IT TOOK ME A COUPLE YEARS BUT
I THINK AFTER PUBERTY IT
BECAME PRETTY SIMPLE.

California's legalisation of weed - for or against?

FOR. ALL THE WAY.

One thing you wish you were better at?

NOT OVERTHINKING THINGS.

JUMANJI: WELCOME TO THE JUNGLE

IS IN CINEMAS DECEMBER 26

Bololos R. MAX'S





Benfolds.

MAX'S



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